What is
Karate?

What is Karate?

CHARLES E. TUTTLE CO.

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What is Karate?

Mr. Ryütarô Azuma

Governor of Tokyo
Honorary Professor of Tokyo University
Former President of Ibaragi University
Member, International Olympic Committee
Member, Japan Olympic Committee

Karate, said to have been organized in India, was perfected in Okinawa. Presently, it is being firmly established in Japanese Budo. To begin with, Budo is a means of molding personality. (As is said, it begins with courtesy and ends with courtesy.) Budo requires hard training for those who wish to master it. I understand that Karate receives the hardest training among Budo. As expressed in an Eastern proverb, "Adversity makes a man wise." A perfect personality can be formed only by hard training. I believe that Karate, through strenuous physical and mental training, is a sport as well as a Budo which blends in with modern society. It is fortunate that Nippon Karate-do is being introduced to foreign countries by Master Masutatsu Oyama, the greatest Karate authority. I sincerely hope that the readers in foreign countries will grasp the spirit of Karate and through physical and mental training, become devoted to the development of Karate.

I to dedicate this book to my mother's spirit as well as to Miss Peggy Chang.

November 15, 1957.

Masutatsu Oyama

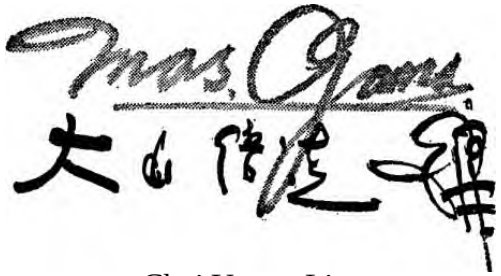
The latest picture of the author.

FOREWORD

Since I have come back from America, Canada and Mexico, I have received many inquiries from many friends in America, Hawaii, Canada, Mexico, France, England and Denmark about good textbooks on `Karate.' Many of these interested foreigners have visited my house, but unfortunately, there has been no good book which I could genuinely recommend up to the present time.

As a matter of fact, there have been numerous textbooks written on ' Karate' in our country but they are not adequate. I have written this book in the hope that it can become the accepted textbook on `Karate' for my many friends in foreign countries.

I shall be grateful if this book can be heartily welcomed by those foreigners who wish to understand the real 'Karate.'



Choi Young Li

What is

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Karate ?

EVERYONE CAN PRACTICE KARATE MYSTERIES

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Jiyu-kumite, applying Karate techniques in free fi.hting.

Jiyu—kumite (Free fighting)

Achieving power of concentration.

Mastering deadly Tobi-yoko-keri (Jumping Kick)

First bare-handed duel between man and bull took place at Tateyama in Chiba October 1954. Struggle ended in defeat of bull with Suto death-blow by Karate Master Oyama.

Karate defeating mad bull.

Kawarawari (tile breaking)

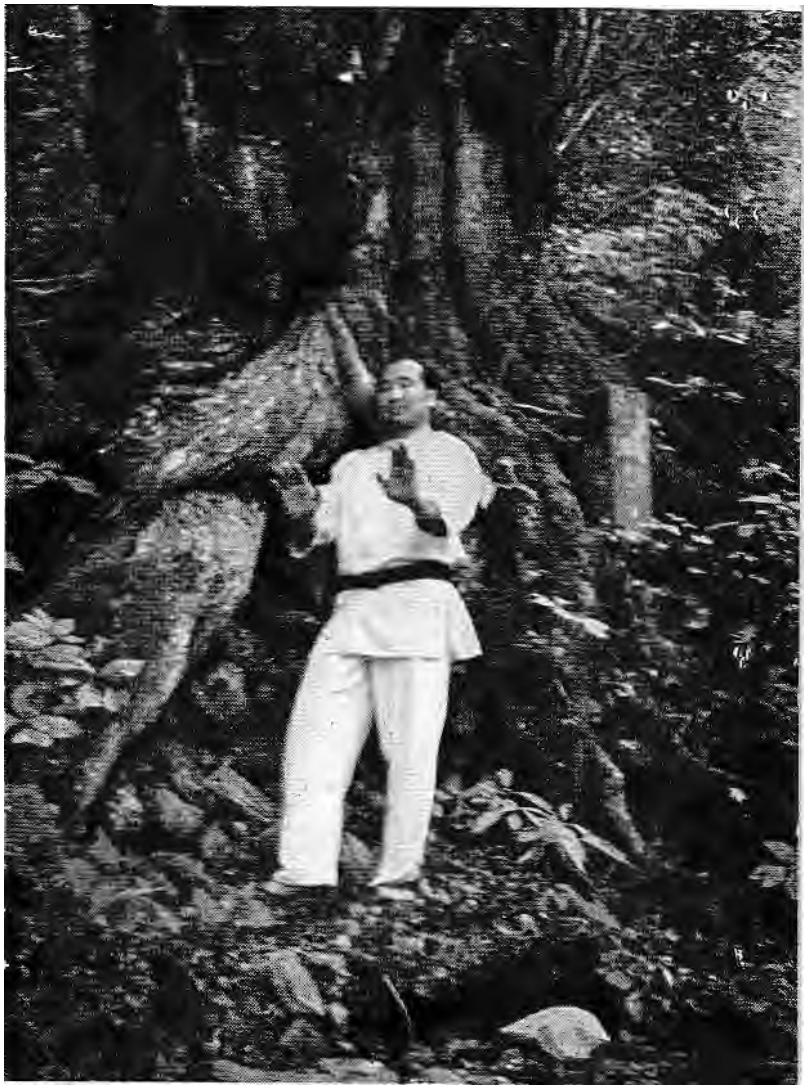
Karate and Moral Culture

Essentially the art of Karate is the art of self-defense. In other words, Karate is designed for protective reasons and should never be used to maim an opponent.

One stroke of Karate properly delivered, will kill a horse or bull. But the guiding principle of Karate never allows you to hurt others unless you are attacked. The great ancient masters of Karate, Maijin and Tatsujin, were never known to use it violently thoughout their lives. Karate should not be violent ; it should deny violence. Here, the guiding principle, "There is no forestalling in the art of Karate," must be mentioned. The complete meaning of this idea of Karate is a little difficult to convey.

Most people believe that when you are involved in a fight, standing on the defensive after the opponent starts attacking you, the chance of winning is assured chiefly to the one who first started to strike. This is a common belief. It is not so believed in Karate. The moment you strike the opponent is the moment the opponent strikes you. This is a very delicate point which must be understood by any successful exponent of Karate.

There is a secret principle of Japanese Kenpoh (fencing) called 'Aiuchi'. The usual interpretation of this principle is that you kill the opponent at the moment he kills you. `Aiuchi,' literally means to smash the opponent's bone just before he strikes your skin. There is another secret called ` Go no Sen.' This means ` Defensive is Offensive.' In other words, you strike your opponent the moment you perceive the movement of his sword.



Tachizen (meditation by standing) at Mt. Kiyozumi Yanza.

The ken (fist) of Karate and Ken (sword) of Kenpoh are completely in accord with each other in principle. That is to say, you will never be defeated if you attack the opponent as he is about to strike you or the moment he shows a movement to strike you. For those who want to learn Karate, understanding of the secret of 'no forestalling' is an important concept.

The above explanation of 'secret principle' reminds me of another secret of Kenpoh which says, "Serenity is the greatest human quality for which we can strive ". To illustrate this, let me relate an experience of mine and an episode of olden times.

It happened in 1952 when I was travelling in America giving Karate exhibitions. One day I was going to cut a pile of six pieces of one-inch board. To certify that there was not any special trick done to the boards, it was decided to offer a one-thousand dollar reward to anyone who could cut the boards barehanded. "Let me try it", said a brawny man coming out of the spectators. He appeared to weigh 260 pounds. His massive fist was flourished over his head, the boards sounded, but nothing happened. He kept striking the boards until the blood spouted from his fist. He could not but give up. Right after this I cracked the six boards at a stroke. A question arises, of course, why I was able to cut the boards while the man who looked stronger than I, could not do it. It is not an exaggeration to say that there is some mysterious mental power involved in doing it.

I should like to tell of another episode which happened in Japan about three hundred and eighty years ago when many soldiers were fighting each other to gain power over the whole country. Most powerful among them were Nobunaga Oda, Shingen Takeda and Kenshin Uesugi. Shingen Takeda died of a disease in the field and his son Katsuyori succeeded him. Kenshin Uesugi was also killed, and Nobunaga Oda became the most powerful leader. Nobunaga attacked and killed Katsuyori, who had refused to surrender, at Mt. Tenmoku-zan. The Takedas were defeated. Yamato Awaji-no-Kami, Shohtei Sasaki and Johkakuin of the Katsuyori forces ran into a temple called Erinji. Nobutaka Oda, son of Nobunaga, chased after them and urged the resident priest to hand them over. This temple had been erected by Shingen Takeda, and the priest's name was Kaizen. He refused Nobutada's order to hand over the three men. Getting furious with anger, Nobutada let his men surround the temple and search it throughout, but the three had already gone. At this he ordered his men to set fire to the watch tower of the temple gate where priests were taking refuge. Soon the flames enveloped the tower. Kaizen and about a hundred other priests pressed their hands together in chanting scriptures. It is said that very quietly in the fire, Kaizen said, "Clear your mind of all thoughts and you will find even a burning fire cold." It is also said he sat in the midst of the burning flames to the end and there afterwards remained ashes modelled after the original form of the human. What was it which supported this priest Kaizen mentally ? It was nothing but the mental power derived from Zen doctrine. Zcn is a sect of Buddhism and a way where `mental nobility' is achieved through austerity and meditation.

Finally, I should like to tell you something which I have seen with my own eyes. Once an expert on Chinese Karate, Mr. Chin, stopped at Yokohama on his return from America. I was specially permitted to interview him and saw the exquisite skill of his fists. I was impressed with his disinterested attitude while cracking a board one-inch thick. He walked three steps with his back to the board and turning around, walked three steps toward the board. At this very instant a sharp and short stroke was made toward the board and it was broken easily in a moment. Mr. Chin appeared to weigh only 110 pounds, and I could not find a single lump on the back of his hands.. Nevertheless, this wonderful power

was hidden somewhere within him. I wondered how he had trained himself and asked him about it. Mr. Chin answered with. a smile, "It's Zen. I have been practicing the form of `Tsuruashi' two hours every day for thirty years." There are two ways of training in Zen : 'Zazen' (meditation by sitting down) and `Ritsuzen' (meditation by standing), both aiming to free the concentrator from any selfish and worldly thought. The form of `Tsuruashi-dachi' is a form of `Ritsuzen'which is to stand up on your toes, both arms raised in front of you with hands relaxed. To continue practicing this form two hours every day leads to surprising ability to control the body.

By these three instances you will understand, I think, the secret principle that "Serenity is the greatest human quality for which we can strive."

I can break a board of the same thickness as Mr. Chin, but I do it with all my strength, so to speak ; my Karate is such as to overcome with a strength technique ; it has far less of the serenity of Mr. Chin's. I admired the meditative power which had given him such physical strength.

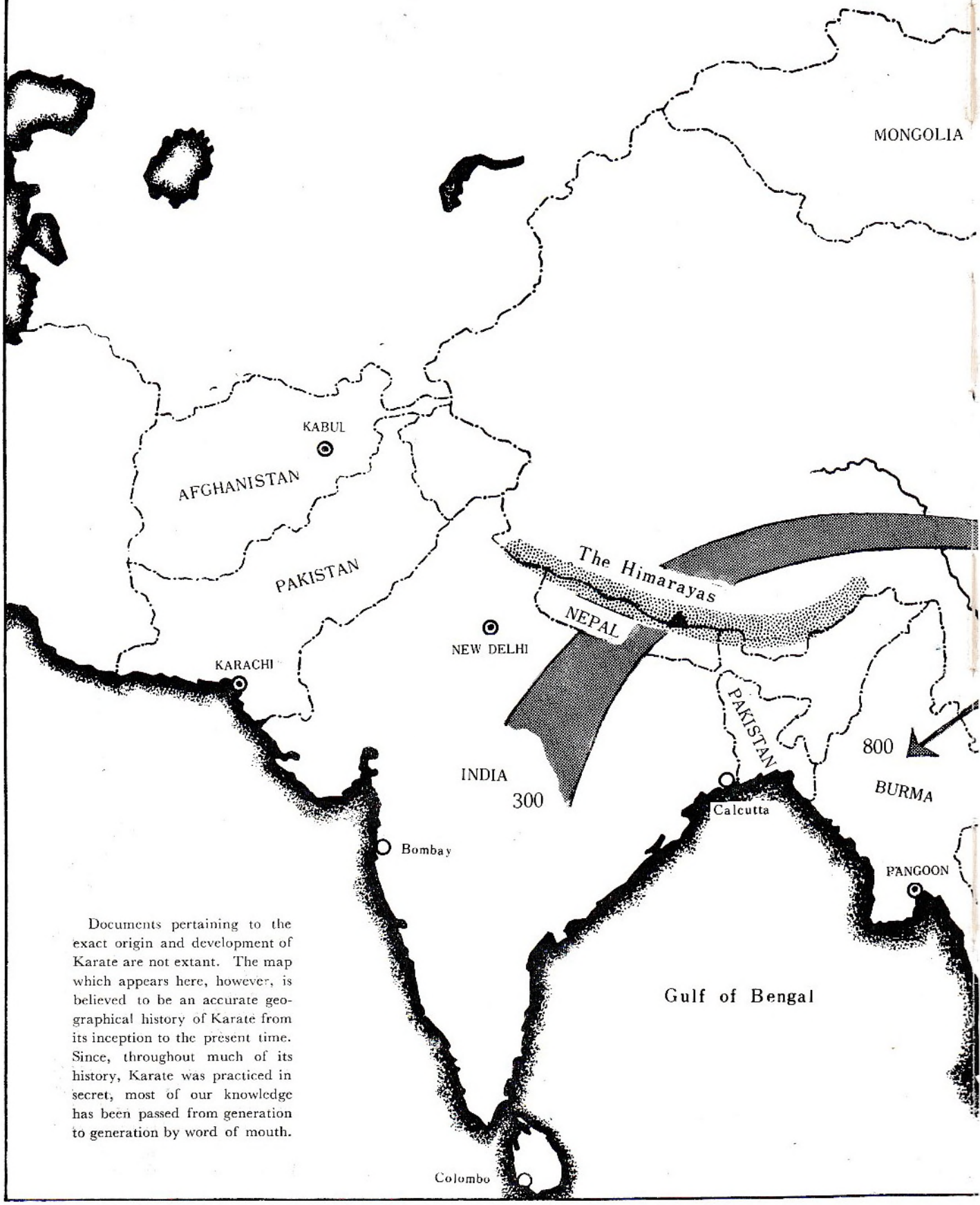
Is there a limit to man's power ? Why can a man's fist break a stone which cannot be broken with an iron hammer ? Strength itself is not the answer. One day I visited Shohkakuji Temple in Nagasaki. The old priest of this temple is the one who had learned the art of Chinese Karate and Zen. This old priest showed me a part of his training practices during my visit. What I saw there was a scene almost dreadful to behold. He put some oil around his hand and thrust it with a yell, into boiling water in a big pot hung over the hearth.

As I was watching it in surprise, he slowly counted from one to ten and pulled his hand out of the boiling water quickly. "Look at my hand." He showed me his hand with smile ; it was not only not scalded but had undergone no change whatsoever. I could I never forget the words he mentioned, "You can do anything if you will. Only act with self-confidence."

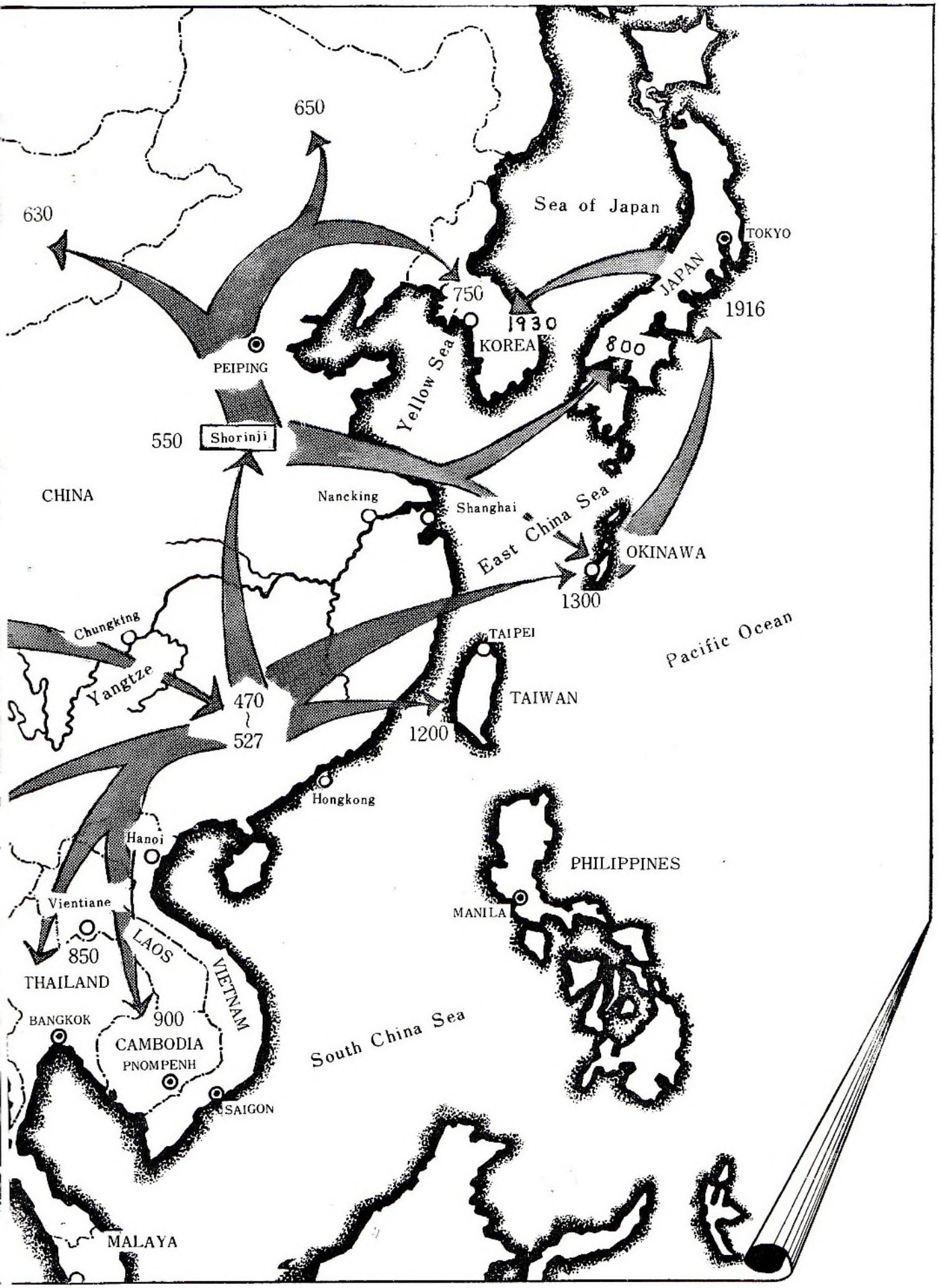
Man's mental power is great ; his body supported by this great power is mysterious beyond solution by science. As far as there actually exists a priest who could calmly put his hand into boiling water, the legend of the priest Kaizen dying reposed in the flames is not a mere legend but it moves our mind as a believable example of the greatness of man's mental power.

The essence of Karate, therefore, is nothing else than a training of mind over body. This is why Karate, capable of such power, should not be used wrongly or violently. The art of Karate seeks for something deeper than simple physical cultivation.

Geographical History of Karate



Documents pertaining to the exact origin and development of Karate are not extant. The map which appears here, however, is believed to be an accurate geographical history of Karate from its inception to the present time. Since, throughout much of its history, Karate was practiced in secret, most of our knowledge has been passed from generation to generation by word of mouth.


650
630
Sea of Japan
TOKYO
JAPAN
750
1930
1916
KOREA
800
Yellow Sea
PEIPING
550
Shorinji
CHINA
Nancking
Shanghai
East China Sea
OKINAWA
1300
Chungking
Yangtze
470
527
TAIPEI
Pacific Ocean
TAIWAN
1200
Hongkong
Hanoi
PHILIPPINES
MANILA
Vientiane
850
LAOS
VIETNAM
THAILAND
BANGKOK
900
CAMBODIA
PNOMPENH
South China Sea
SAIGON
MALAYA

The History of Karate

On the origin of Karate, a martial art unique to the Orient, there are divergent opinions, and none of them is conclusive. However, there is no doubt that Karate came to be widely known among the Japanese people during the Meiji era. A view which traditionally has the most sentimental appeal is the legend of " Daruma Taishi and the Shorinji Kempo." This idea, however, has considerable fictional elements, and although attracting the interest of the people, it is not believed to be the real origin of Karate.

According to the legend, Daruma came from the Baramon tribe of southern India. While training for priesthood he studied the tenets of the Zen sect, but later in sorrow, went to far-off China because the people of India did not take a deeper interest in the teachings of Zen. It was approximately 500 A. D.—according to one view—that Daruma arrived at the capital of Chien-k'ang in Liang where he was granted an audience by the Emperor Wu of China, to whom he began giving instructions. The emperor became so eager to spread the gospel of Buddhism that the people called him "The Emperor with the mind of Buddha." But even for him the secrets of Zen which Daruma had studied were too to difficult fully comprehend. All this is compiled in the famous ` Hekiganroku,' the most important manuscript of the Zen sect.

In the. meantime Daruma left the country of Liang and, crossing the Yangtze River, journeyed to the country of Wei in North China. There he secluded himself in the Shorinji (a temple) at Sung Shan, Honan Pro-

vince, where he stayed for nine years doing Zazen (rcilgious meditation) sitting in front of a huge rock. During this time it is said that he taught the secrets of Daruma Zen to three disciples : Donrin, Doiku and Keika.

The above story on Daruma is claimed by some to be historical fact, but there is still room for doubt. Although factual material on this mystic has not been obtainable, the name of Daruma, founder of Daruma Zen, is one which in the history of religion and culture of the Orient, shall never be forgotten.

How did the name of Daruma become connected with Shorinji Kempo (the art of fists) ? According to those who hold the view that Karate originated at Shorinji, most of his disciples had become weakened both mentally and physically because of the intense practice of austerity during the period he was preaching and training them. At this Daruma said to them, " Spirit and body shall be inseparably united. Now you are all so overcome with the demands of your bodies that you seem unable to comprehend the benevolence of mind-body-unity. I am therefore going to give you a doctrine ; so train your body and mind with it, then you shall attain higher perception." He then taught them a form of exercise—the doctrine of the inseparability of spirit and body called 'Ekikinkyo,' the foundation of Chinese Kempo.

The authenticity of this story cannot be verfied, but certainly it is not strange that many of his disciples who desired to study his teachings which even the emperor abandoned, fell by the wayside. Whether this story is true or not, it is known that Chinese Kempo originated about five thousand years ago, and it is naturally presumed that Chinese Kempo was handed down by the priests of the Shorinji.

Probably the only real relation between Karate and Daruma is that the Zen of' Daruma and Karate are very close in nature. The teaching of Daruma tries to catch the spirit of Buddha but with little of the emphasis on ceremonial doctrines of other students of Buddhism. With the motto "Don't rely on words," it has made much of the idea of experience surpassing intellect.

Daruma's doctrine, which took root in China, eventually reached Japan. His austere practices for achieving enlightenment were particularly welcomed by the soldier class and became very popular shortly after the Kamakura era (1191-1230 A. D.). Thus Zen became the foundation of a soldier's spirit, likewise the spirit of Karate was founded on that of Zen. From this standpoint, Daruma, Shorinji Kempo and Karate were looked upon as being related to each other. The philosophy of Karate may thus be said to be related directly to Daruma, that is to Zen itself. So it is no exaggeration to say that every master of Karate seeks for spiritual enlightenment and mental cultivation by Zen.

A lot of people today seem to have the misunderstanding that Karate originated in China and was brought to and developed in Okinawa. It is true that Chinese Kempo was brought to Okinawa, but Okinawa already had her own Kempo which was called `Kumiai-jutsu ' or ` Bushi-de' or ` Te.' The word 'Te' did not mean `hand' but rather `technique' or ' art.'

The name ` Karate' was not used as such in Okinawa or China. How then did the name of' `Karate' come in use in later days?

Okinawa, because of its geographical location, was affected by an influx from its southern neighbors. From these countries were believed brought in some hand-striking techniques, and these techniques, combined with ancient arts, were handed down as Bushide'

and ` Okinawa-de.' Until recent years the Chinese Kempo was called ` Te-de' to distinguish it from ` Okinawa-de' (the Chinese character ` To' which means ` China' is also read ` Kara'). During the To era the flourishing Chinese culture affected Japan so greatly the words `Kara' and 'To' were used synonymously with China.' In 1901, when `Okinawa-de' was adopted as a regular course of training in Okinawan schools, it was by that time called ` Karate'. And, in 1937 in Japan, 'Karate' (the character meaning ` Chinese art') was changed to the character 'empty hand' which' also reads 'Karate'. Since the Kempo of Okinawa was an art of protecting oneself barehanded, to write `Karate' as `empty hand' was not inaccurate.

There is a Buddhist enlightenment which says " Everything is empty originally. All iu this world is empty ; from nothing was created everything." This concept is important to adequately comprehend Karate.

" Those who learn Karate should always be sound in mind and keep a mild attitude." This is a passage from ` Instruction of Karate-do' written by Master Gichin Funakoshi who brough Karate into ,Japan. Another passage says, "The minds of those who learn Karate should be empty, cleared of selfish and evil thought." This suggests the basic innocence and spirituality ofKarate.

It is evident, however, according to some literatures, that there were a few types of arms such as swords and javelins in Okinawa. It is also probable that Karate was used as a means of physical training in olden times. However, it was the demilitarization policy which twice was imposed upon the island that made Karate in Okinawa develop so greatly. First, in 1400, when Okinawa was divided into three parties : Hokuzan, Chuzan and Nanzan. Sho Hashioh of Chuzan became powerful and held central control over the country. He established a policy of civil administration and enforced a demilitarization policy. All arms were taken away from the people. With this policy the Sho regime was able to reign in peace, but it also resulted in the people taking up interest in the techniques of fighting with their hands and feet. The second demilitarization policy took place two hundred years later. In 1609, the Shimazu clan in Kyushu defeated the Sho of Okinawa and took away all its arms and forbid the people to possess arms. Naturally 'Te' (art) was developed greatly in Okinawa. This further encouraged the populace to concentrate on Karate. Because of fear of the Shimazu leader, students were carefully selected and the study and instruction was done secretly to prevent Karate from being discovered and to prevent it being misused. The secret practice of these techniques was considered so important that the students were tested for their character first ; then they were taught after dark or before dawn, or inside a locked room. Not until 1901 was Karate brought to light after three hundred years of secret study. In that year, the First Middle School of Okinawa and the Normal School began Karate as a part of the regular curriculum with Master Ankoh Itosu as the first instructor. From this time on Karate became open to the public, and developed quickly veterans Gichin Funakoshi, Chotoku Kyam, Kenwa Mabuni, Choki Motobu, Uden Yahiku, Chojo Ogusuku who expanded its study.

About 1916 Karate was introduced to Japan. Master Gichin Funakoshi gave an exhibition before many masters of military arts at the Butokuden in Kyoto. In 1936 he gave exhibitions at various places in Tokyo and then took up residence in Tokyo teaching Karate. He was the pioneer of Karate in Japan, and

he spent the rest of his life popularizing it. Following in his footsteps, other masters of Okinawa came to ,Japan. Today many universities sponsor Karate study. And, although there are numerous schools of Karate at present, all originated from one. Chinese Kempo and the military techniques of the southern islands must have been brought to Okinawa, and after entering Okinawa they no doubt were combined into Okinawa's own Kempo. It is to be regretted that due to the long demilitarization policy literature on Karate is practically non-existent. Details of the Karate schools, since they were secret, do not exist. All we know is that `Okinawa-de was referred to with the name of the place of study as a prefix ; thus ` Shuri-de,' ` Naha-de,' `Tomari-de.' It is presumed that these names of places were where masters of Karate lived, who headed their particular schools.

Born from one origin, there are today many schools of Karate in Japan. Each has its own merits and faults, and its superiority or inferiority can never be decided generally. But since there is a tendency to exclude the merits of' other schools while thinking that one's own school is superior to all others, it is feared that this may interfere with the future development of Karate art. All military arts such as Kendo (fencing), Judo, Karate and others are a demonstration of human accomplishment. There is a saying, " Sword and Zen are the same in nature." Karate should be so too, though the way is really hard to follow. One should be certain of his asceticism and spirituality, I believe, before training his fists in Karate.

Since Karate exists for cultivating spirit and training body, it must be a moral way surpassing mere technique, just like ` Kenjutsu' has been given spirit in 'Kendo' and 'Jujutsu' has been given spirit in 'Judo.' The techniques of Karate should also become Karate-do (Karate art) which seeks for a spiritual expression and not just physical form. Unfortunately the present status of Karate in Japan runs counter to the fundamental spirit of Karate. There is a tendency to take Karate as a means of earning a livelihood, not as a mental support. As a result of this some Karate players advertise themselves blatantly, announce exhibition matches as a kind of cheap entertainment. Knighthood should not be sold ; it should be brought only to those who desire to acquire it.

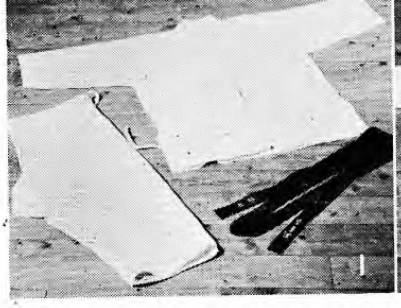
It is natural, of course, that different schools develop, and one may think highly of a particular school but must be careful not to `draw water to his own mill.' As Confucius said, " The way of a man of noble character is wasteful, since the path to achievement of nobility is mystical and obscure ; the way is far and difficult to reach."

I myself feel that there is much to seek in Karate, and still hope to travel this hard way step by step. The teaching of Daruma may be too deep to understand completely, but a tradition about his death impresses me very much. Daruma is said to have been buried at the Jorinji Temple on Mt. Yujizan, Kanan Province. According to tradition a messenger from the country of Ci saw Daruma on the Pamirs in Central Asia. He was in rags but holding a gem. Holding a gem in the mind is an important concept for the seeker after truth. No matter how much one may teach or speak of Karate, or how good one may be in Karate, he should never forget that real Karate has a spiritual origin.

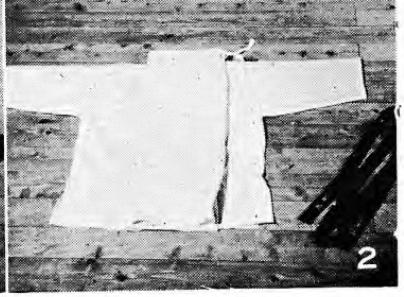
The present status of' Karate in Japan offers much room for improvement. It has become too much a demonstration of' physical achievement, while much of the mental discipline inherent to Karate art has been ignored.

How to Fold the Karate-gi

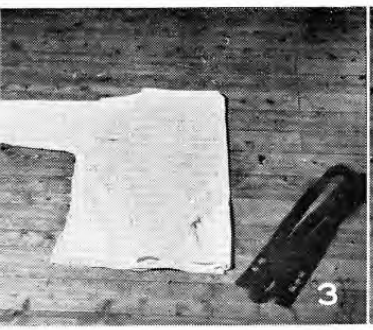
(practice suits)



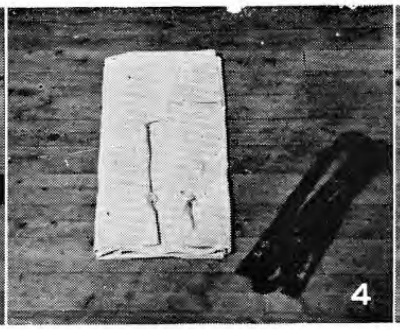
1 The Karate-gi consists of 3 pieces; upper half, lower half and the belt.



2 Place the lower half on the upper half.

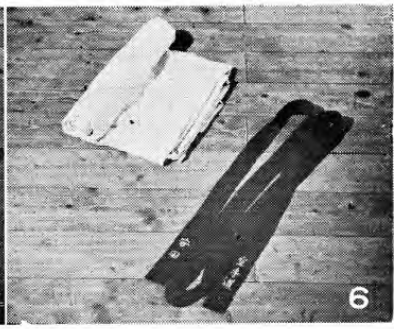


3 Fold the sleeve as shown in the picture (start folding from either sleeve).

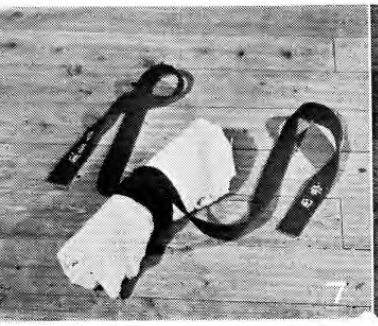


4 Fold the opposite end as shown in the picture.

5 Fold the lower part of the upper half as shown in the picture.



6 Start the roll from the folded part.



7 Placing the middle of the belt on the center of the rolled Karate-gi, wind the belt around the picture, so that both ends are the same length.

6 Tie with a square knot.

It is important to tie the belt as well as to fold the training uniform (Karate-gi) properly. The procedure is almost the same in tying the judo belt.

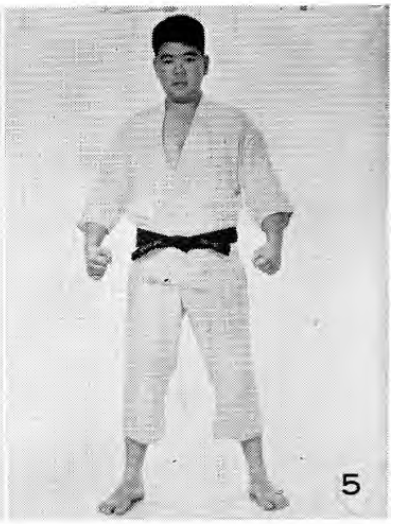
1 Grasp the center of the belt with both hands.

How to Tie the Belt

2 Wrap the belt around the waist, being careful not to twist the belt, as shown in the illustration.

3 Cross the right end over the left end (or visa-versa) at the naval point, and then tighten the belt.

4 Tie a square knot.



5 The belt should now be comfortably snug on the trunk.

Master Oyama in the training hall

The Procedures Within the Training Hall

It is said that the Budo, military art of the Far East, begins with courtesy and ends with courtesy. Equally, the Karate student thinks always of courtesy. All the members must meditate deeply and bow before and after training.

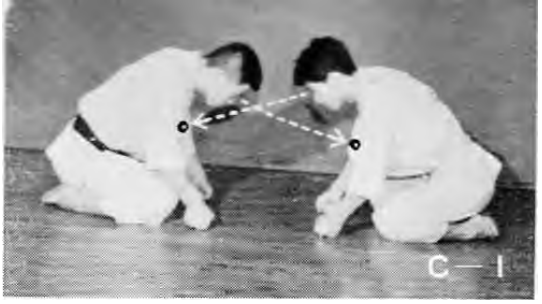
Upper: Meditation; all 'eyes are closed, the students sit straight and ready their minds.

Inside : The salutation is a bow of about thirty degrees with both fists touching the floor.

Lower: It is the form with which all the members prepare and train.

The Correct Procedure of Bowing

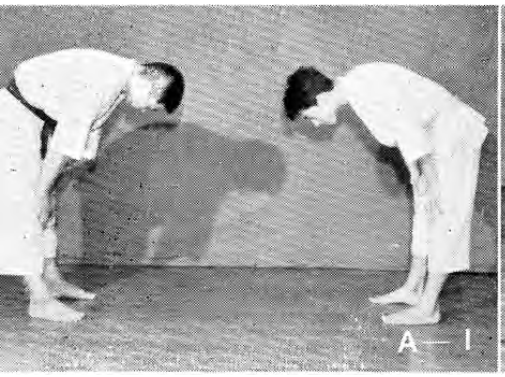
A person cannot effectively display his ability if assaulted unaware. Therefore, it is of utmost importance for the Budo-ka to prepare for such incidents and act effectively. The following is the correct procedure of bowing to your opponent.



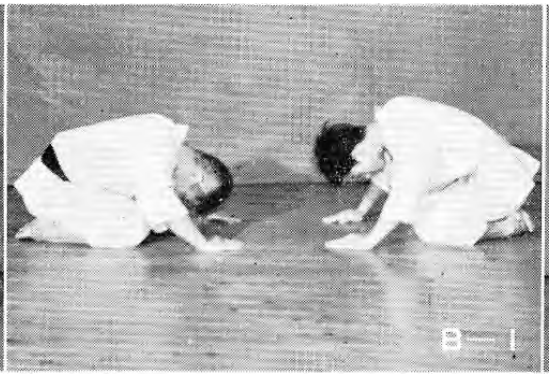
C-1: An example of improper bowing

When Standing

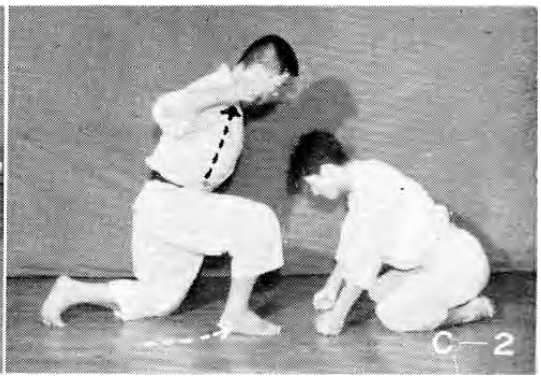
When Sitting



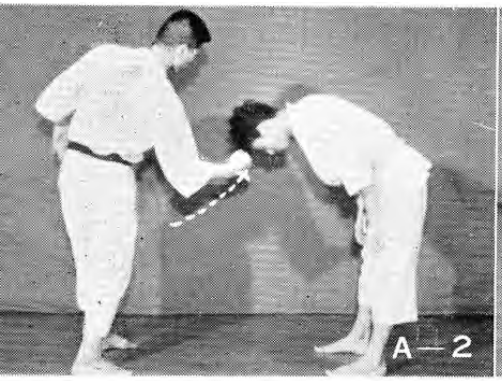
A-1: An example of improper bowing



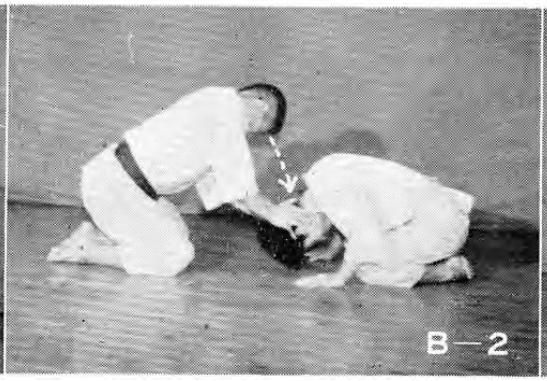
B-1: An example of improper bowing



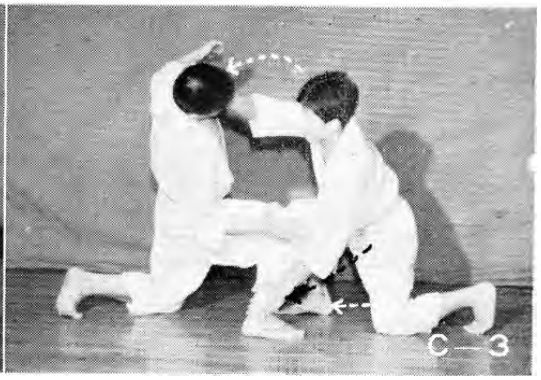
G.2 : When the aggressor rises and brings his hand and foot up to attack.



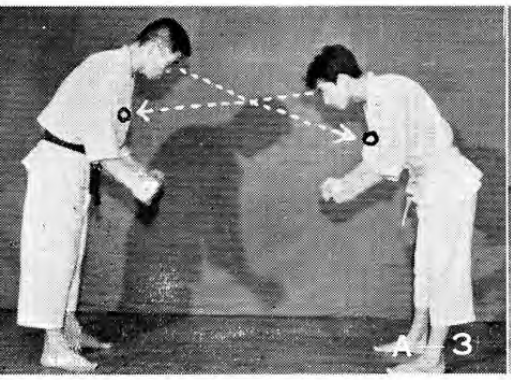
A-2: One will not be aware of any aggresive action as shown in the illustration



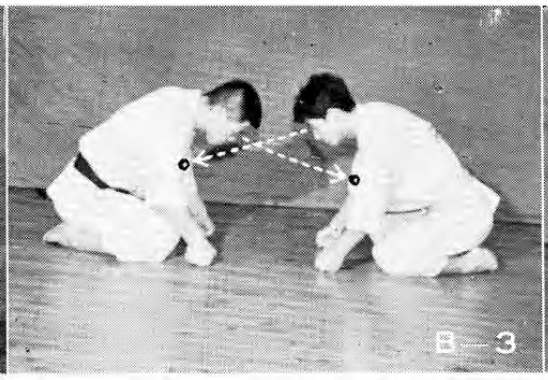
B-2: One will not be aware of any aggresive action as shown in the illustration. From this bowing position, one could also be kicked.



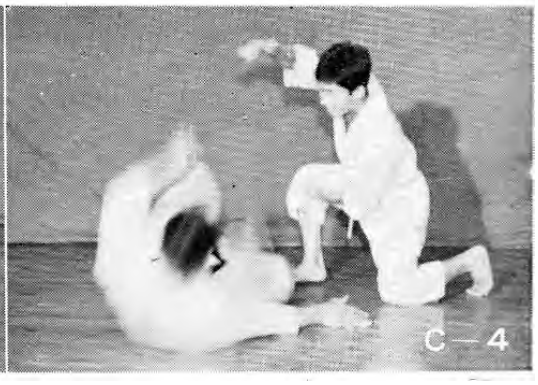
C-3: Take a step forward with your right foot, hitting his right foot with the left hand and with right Sho-tei, strike his chin.



A-3: The correct manner of bowing. When bowing, as shown in the illustration, one can observe any movement of the other person. Thus, he can act accordingly against any aggressive attack.
Note : When bowing, tip the body at about a 35° angle and fix your eyes on his chest, looking at your_ opponent's face

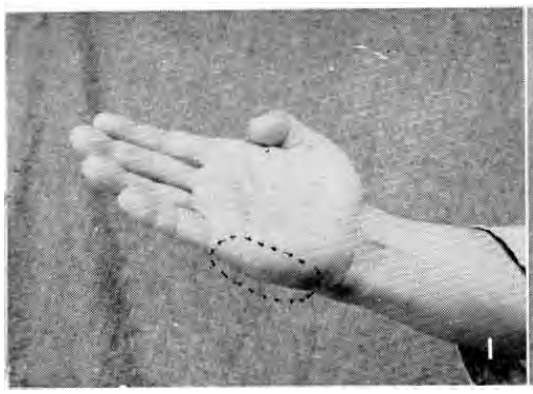


B-3: The correct manner of bowing. Note the angle of bow and position of fists. (When bowing from the sitting position, be sure the hands are doubled into a fist, and the hands never open.; You will not suffer the consequences of improper bowing if you bow correctly.

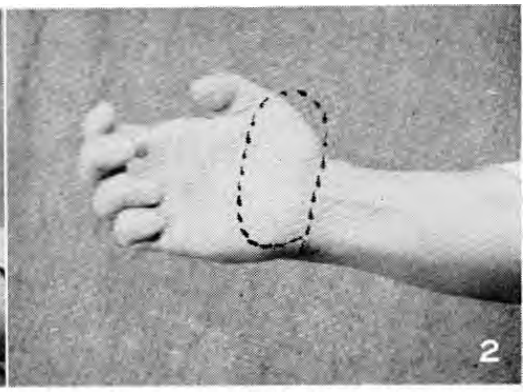


C-4 : The aggressor can easily **be** knocked down as shown in the illustration.

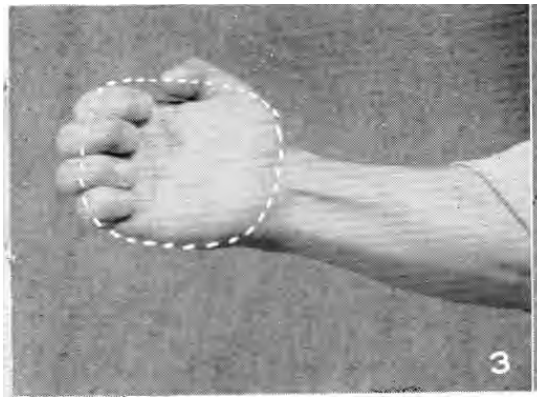
Part of Hand and Foot To Be Used



1 Shuto (The side of the palm). Nukite (The finger tip).

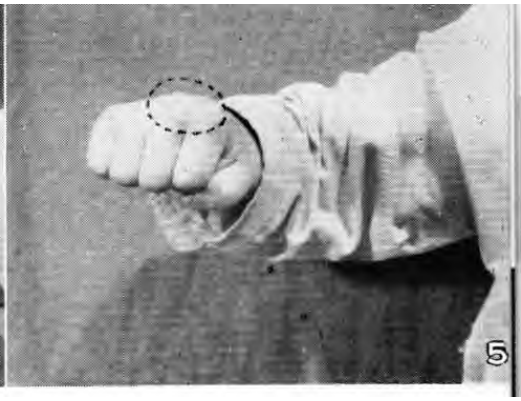


2 Shotei.



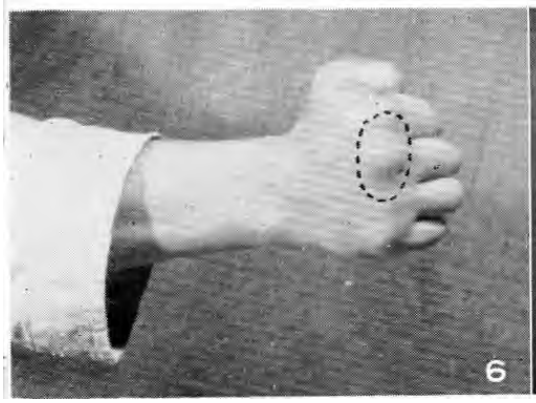
3 Hiraken.

4 Tettui.



5 Seiken.

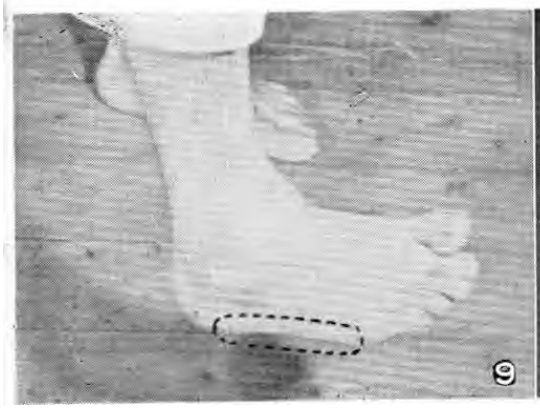
s



6 Uraken.

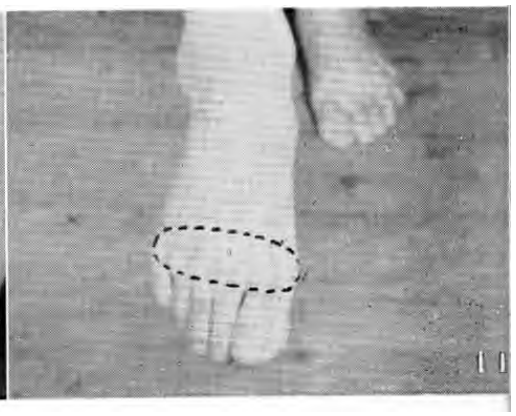
7 How to use `Tettui'.

8 How to use `Shotei'.



9 Sokuto. To be used for kicking the joint.

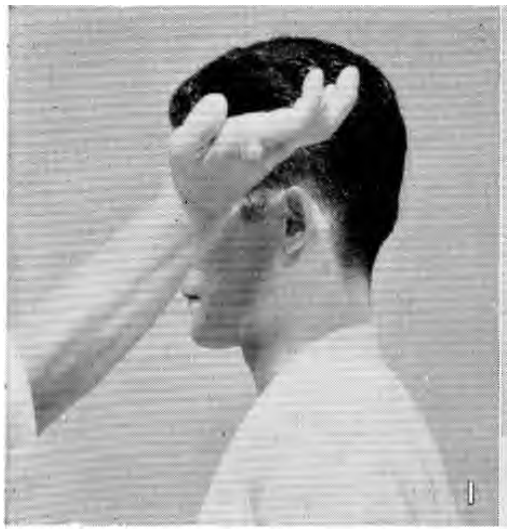
10 To be used for `Mae-geri'.



11 To be used for kicking the genitals.

How To Use Hand

Here are the twelve most inportant techniques using the hands, with some supplementary techniques also shown.



1 Striking opponent's neck with Shuto.

2 Striking opponent's neck with Shuto.

3 Striking opponent's wind-pipe with Shuto.

4 Striking opponent's collar-bone with Shuto.

5 Striking opponent's side with Shuto.

6 Thrusting opponent's eye with Nukite.

7 Thrusting opponent's neck with Nukite.

8 Thrusting opponent's solar plexus with Nukite.

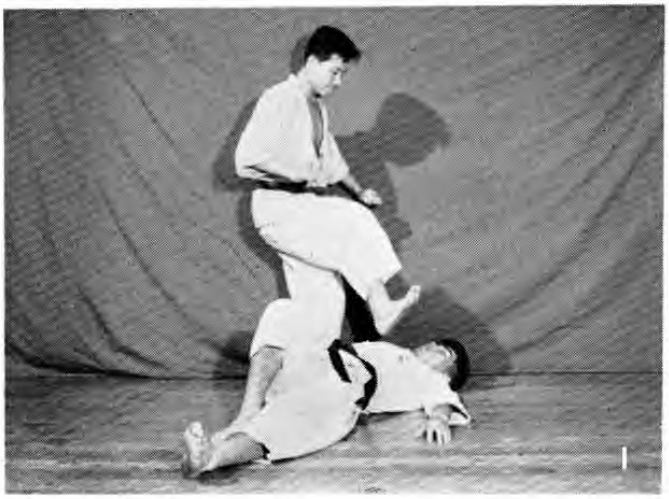
9 Thrusting opponent's upper-lip with the middle finger's Ipponken.

10 Hitting opponent's face with Uraken.

11 Hitting opponent's temple with the thumb's Ipponken.

12 Hitting opponent's solar plexus with elbow.

How To Use Feet



1 Kagato-geri—Heel-kick.

2 Kansetsu-geri—,Joint-kick.

3 Kin-geri—Genital-foot-kick.

4 Hiza-kin-geri—Genital-knee-kick.

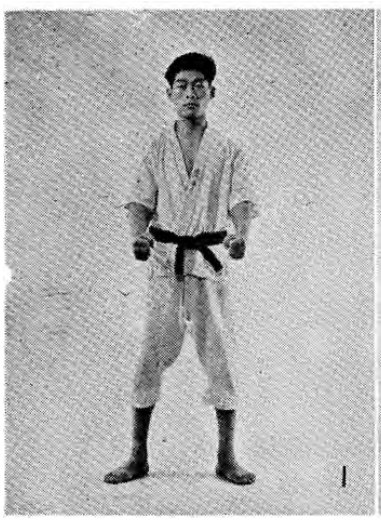
5 Hiza-ganmen-geri—Face-kick.

6 Mae-geri—Stomach-kick.

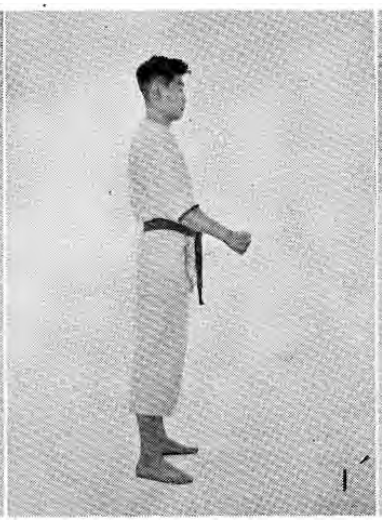
7 Sokuto—Side-kick.

Mawashi-geri— Wheel-kick.

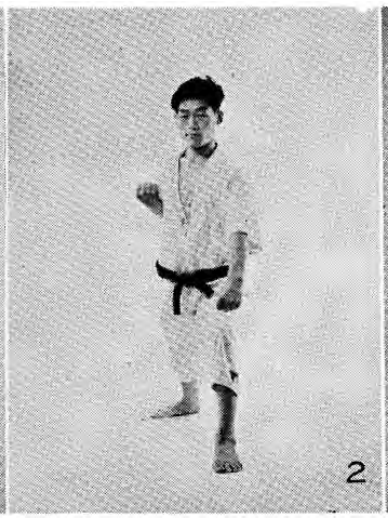
Zazen (meditation by sitting) in front of the shrine.



1 Fudo-dachi. Preparation posture. Note : Space between the legs and between the fists is about one step.

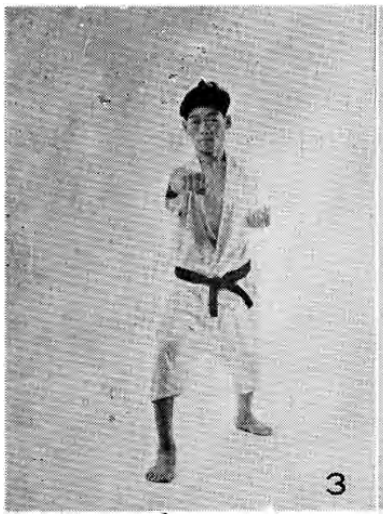


1' Side view, preparation posture.

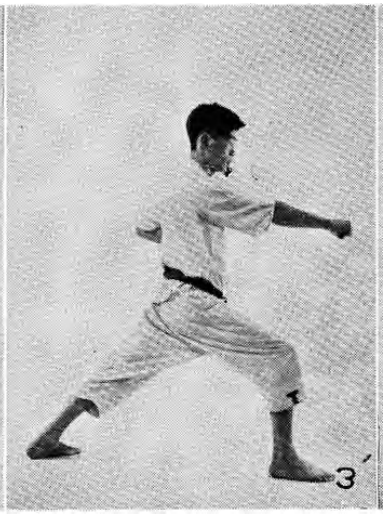


2 Left Gedan-barai. Extend the left leg forward bending at the knee with left fist extended leaving space the width of two fists between knee and left fist.

2' Side view, Right Gedan-barai.

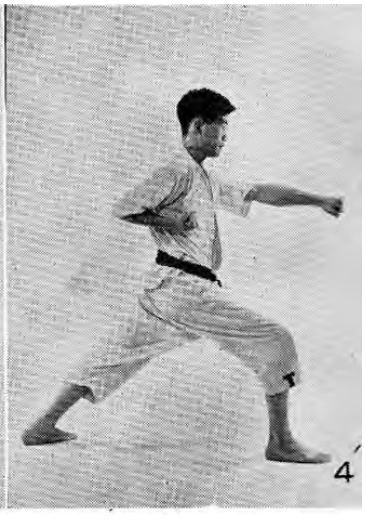


3 Right Chudan-tsuki. Right-front-bend posture lunging at pit of opponent's stomach.



3' Side view, Right Chudan-tsuki.

4 Left Chudan-tsuki. Left-front-bend posture lunging at pit of opponent's stomach.



4' Side view, Left Chudan-tsuki.

5 Right Jodan-tsuki. Right-front-bend posture lunging upward at opponent's face with right arm.

5' Side view, Right Jodan-tsuki.

6 Left ‚Jodan-tsuki. Right-front-bend posture but lunge upward at opponent's face with left arm.

6' Side view. Left ‚Jodan-tsuki.

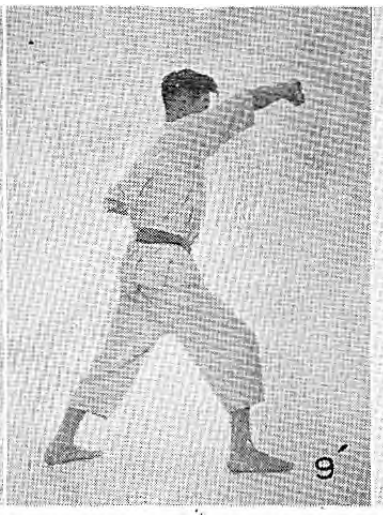
7 Left Uraken Ganmen-uchi. Left fist is snapped into opponent's face sideward from shoulder level.

7' Right Uraken Ganmen-uchi. Right fist is snapped into opponent's face sideward from shoulder level.

8 Right Uraken-hizo-uchi. Right fist, palm-side upward, is snapped at opponent's abdomen sideward from abdomen level.

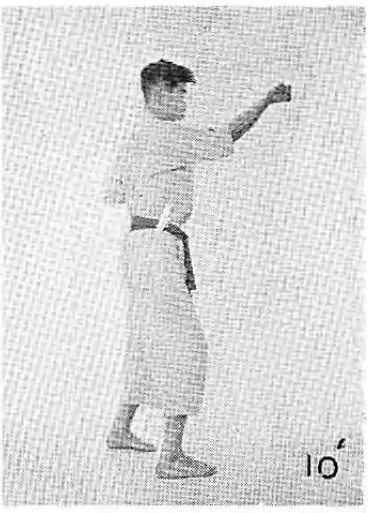
8' Left Uraken-hizo-uchi. Left fist, palm side upward, is snapped at opponent's abdomen sideward from abdomen level.

9 Kubi-uchi. Strike with the right fist as demonstrated drawing a circle forward from the rear of the right side.



9' Side view. Kubi-uchi.

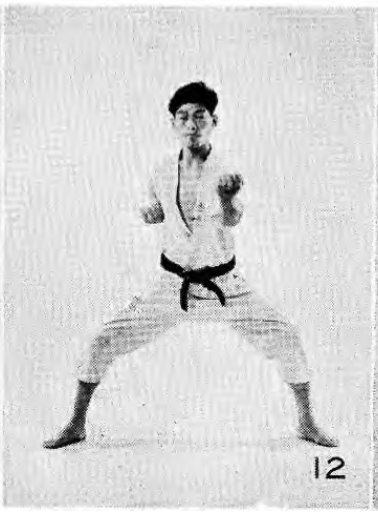
10 Right Komekami-uchi. Upright posture. Strike the opponent's temple with Hira Tettui.



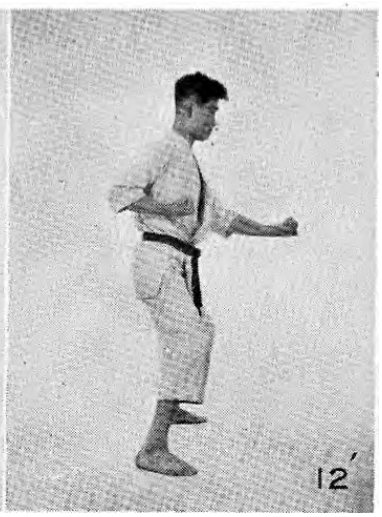
10' Side view. Right Komekami-uchi.

11 Left Komekami-uchi. Opposite of figure 10.

11' Side view. Left Komekami-uchi.



12 Left Shita-tsuki. With legs spread wide, the left fist, palm-side upward, is snapped at opponent's abdomen.



12' Side view, left Shita-tsuki.

13 Right Shita-tsuki. Opposite of figure I2.

13' Side view, Right Shita-tsuki.

14 Morote-ganmen-tsuki. Move the left foot backward to stand as shown with fist at waist, palm-side. Lunge at opponent's face with both fists, palm-side downward.

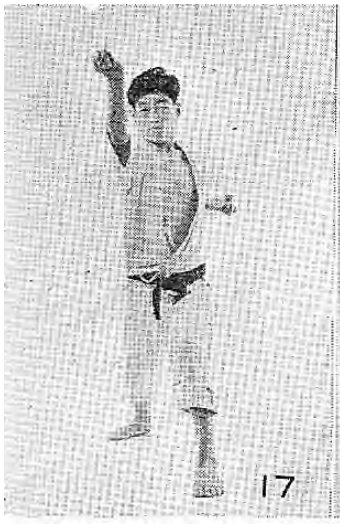
14' side view, v1orote-ganmen-tsuki.

15 Hiji-ganmen-uchi. Lunge at opponent's face circling upward with elbow.

15' Side view, Hiji-ganmen-uchi.

16 Hiji-ago-uchi. Strike opponent's jaw snapping the elbow upward from hip-level to jaw level.

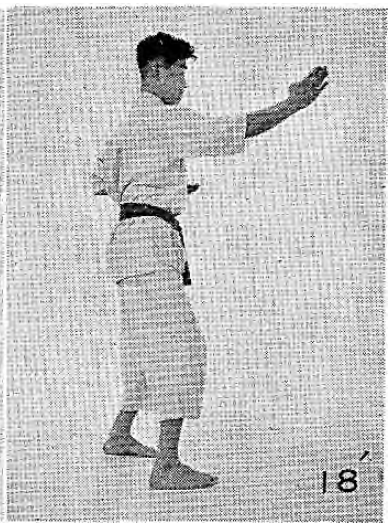
16' Side view, Hiji-ago-uchi



17 Shuto-ganmen-uchi. Revolve the open hand to the side and overhead in a great circular motion striking the opponent's temple with the side of the hand.

17' Side view, Shuto-ganmen-uchi.

18 Shuto-sakotsu-uchi. Strike the side of the hand on the opponent's collar bone at a right angle circling from above the shoulder.

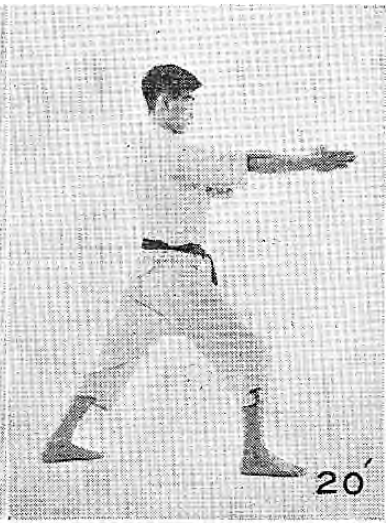


18' Side view, Shuto-sakotsu-uchi.

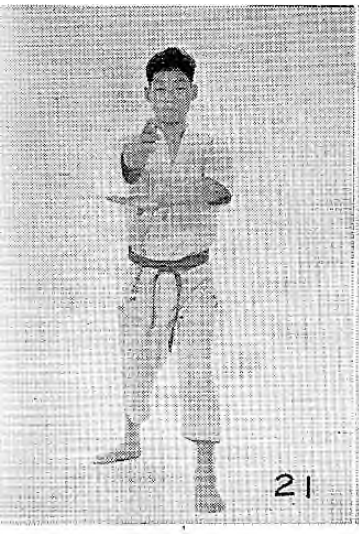
19 Shuto-hizo-uchi. Circling from above the shoulder strike side of opponent's torso with the hand-sword.

19' Side view, Shuto-hizo-uchi.

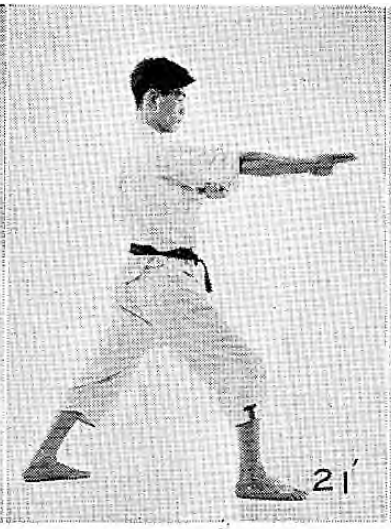
20 Gohon-nukite. With Ieft forearm protecting body as shown, lunge at the pit of opponent's stomach with five fingers of the right hand extended.



20' Side view, Gohon-nukite.

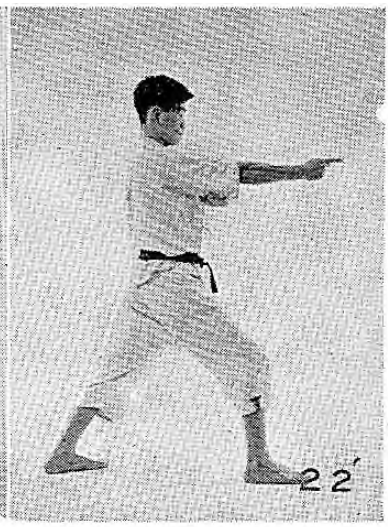


21 Nihon-nukite. Action is the same as in figure 20 but lunge is made with two fingers instead of five.



21' Side view. Nihon-nukite.

22 Ippon-nukite. Action is the same as in figures 20 and 21 but lunge is made at pit of opponent's stomach with only the index finger.



22 Side view, Ippon-nukite.

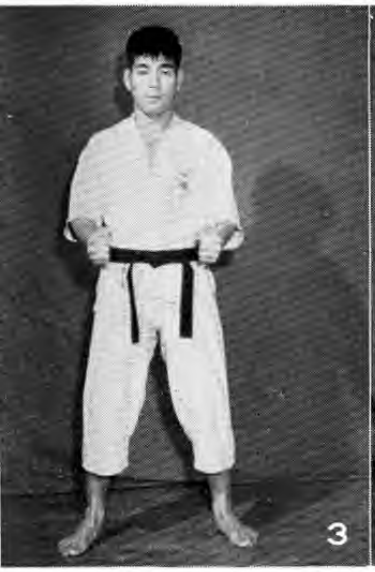
Note : Nukite forms (Figures 20, 21, 22) are also used to strike at opponent's eyes.

Fundamental Standing

Following are the outlines of the Karate-ka's method of standing.

1 Musubi-dachi. Stand naturally with both feet put together.

2 Hachiji-dachi. Stand by opening your tiptoes about sixty degrees.

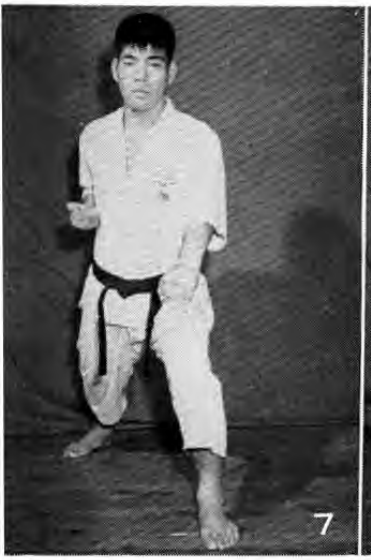


3 Fudo-dachi. Stand by opening both feet about one step each from the position of the Hachijidachi form.

4 Sanchin-dachi. Stand by opening both feet about one step each while keeping the tiptoes turned inside.

5 Shiko-dachi. Stand by opening both feet toward the right and left about one and a half steps, then lower your waist in order to lower your center of gravity.

6 Nekoashi-dachi. Stand with the tiptoes of your front foot extended lightly while balancing yourself on your rear foot.



7 Zenkutsu-dachi. Balance yourself on your front foot while bending the knee to a right angle. Stretch your rear foot straight backward.

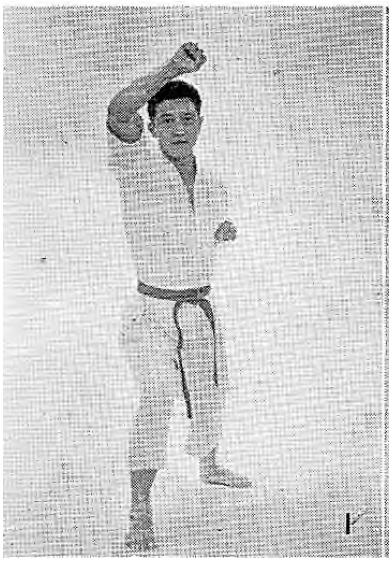
8 Kokutsu-dachi. Stand balancing yourself on your rear foot while bending the knee a little. Stretch your front foot straight forward.

9 Kiba-dachi. Stand, lowering your waist deeper than in the Shikodachi' form. This form is like the horseback riding position.

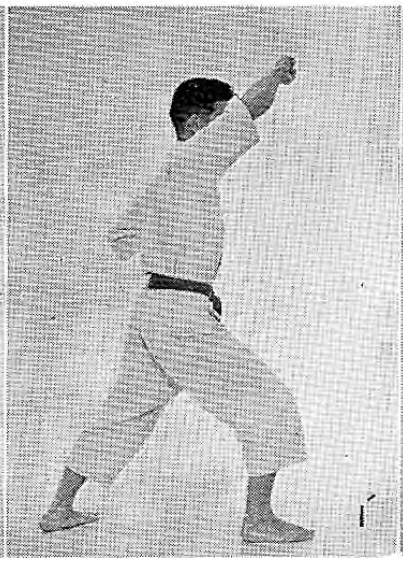
10 Tsuruashi-dachi. This pose. is like the crane-standing on its one leg.

The Basic Method of Uke (Defense)

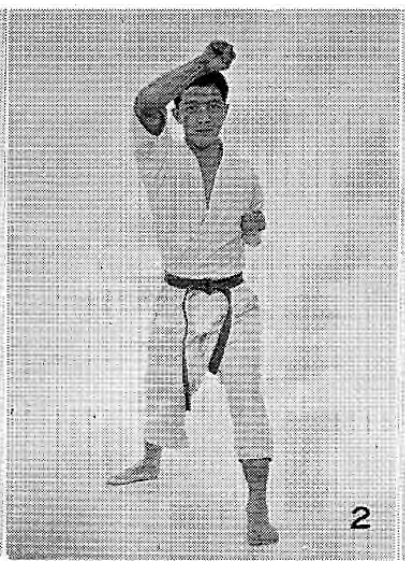
As stated before, Karate, dating back to ancient times, is for defense and not for attacking. It has also been said that the first aggressive movement is never made by the Karate person. It is very difficult to clearly interpret this, but I believe that the first move is in the defense—thus, attack is to defend one's self first and the defensive action taken first is the attack. With this in mind, the student should train in the various defensive measures as well as in attacking methods. It is necessary for him to master these to defend himself against an attack. The following basic methods of defense should be mastered by all beginners.



1 Right Jodan-uke (the front view)



1' Right Jodan-uke (the side view)



2 Right Jodan-gyaku-uke (the front view)

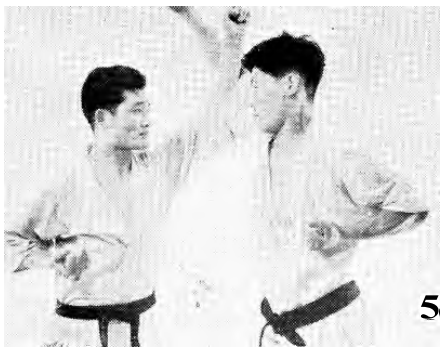
2' Right Jodan-gyaku-uke (the side view)

3 Chudan-uchi-uke (the front view)

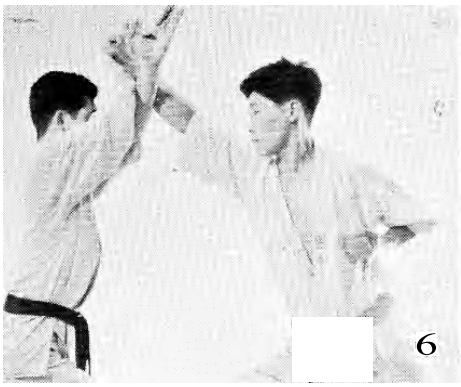
3' Chudan-uchi-uke (the side view)

4 Chudan-soto-uke (the front view)

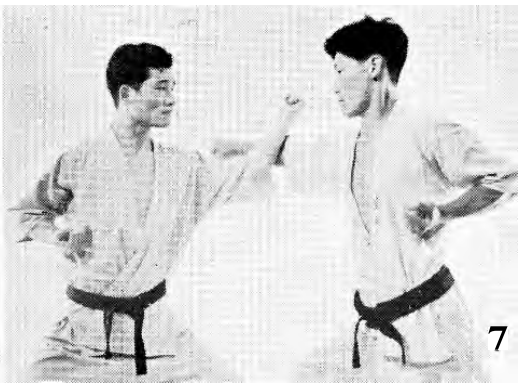
4' Chudan-soto-uke (the side view)



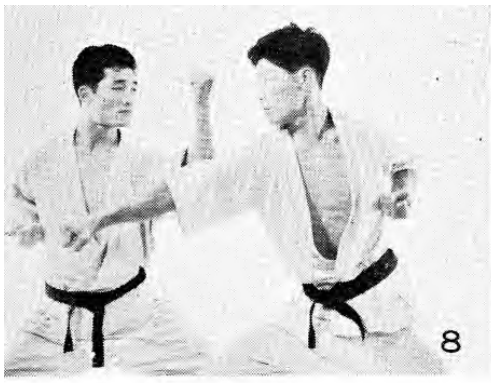
5 Jodan-uke



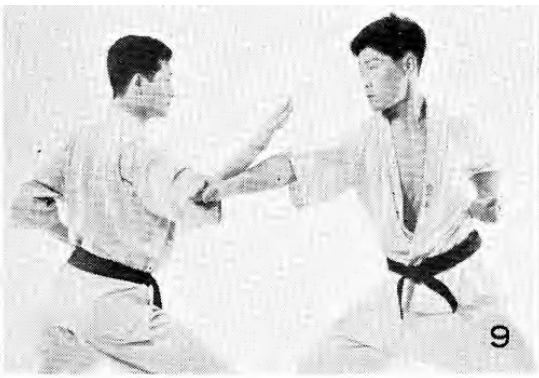
6 Jodan-juji-uke



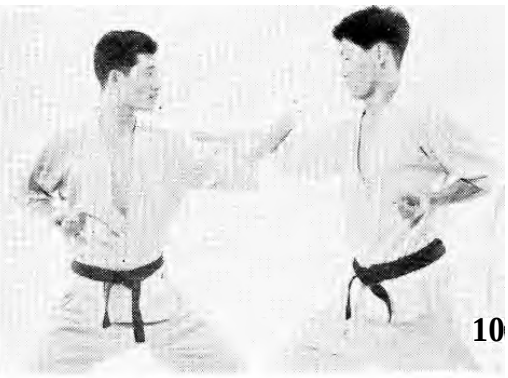
7 Chudan-uchi-uke



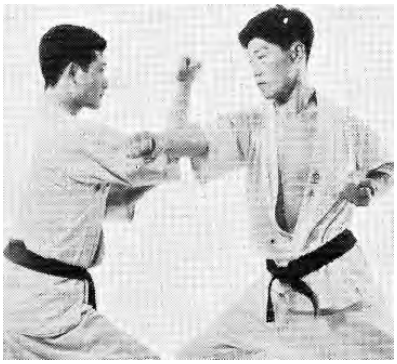
8 Chudan-soto-uke



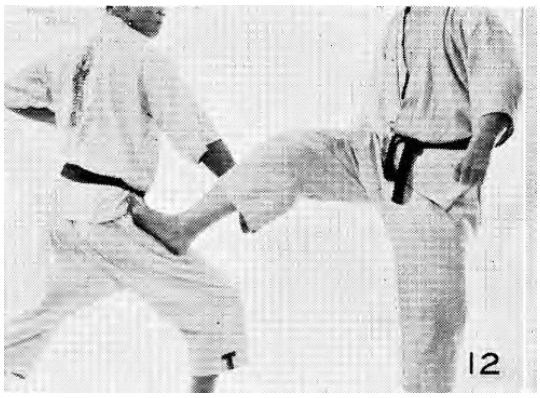
9 Chudan-shuto-soto-uke



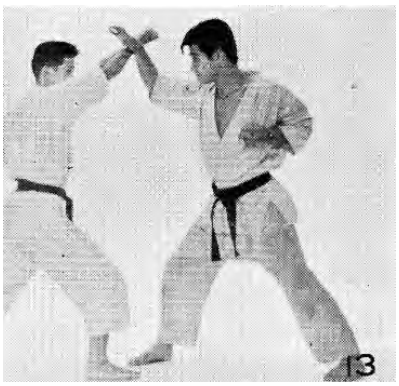
10 Chudan-shuto-soto-uke



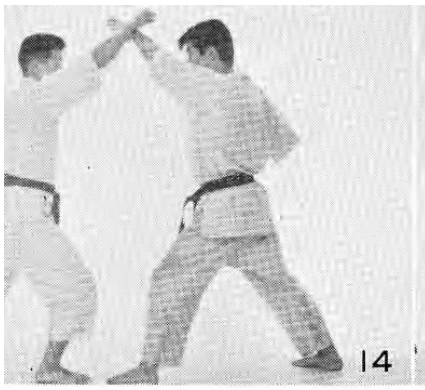
11 Chudan-soto-morote-uke



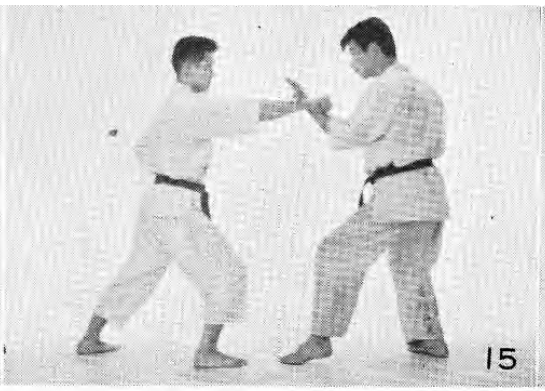
12 Gedan-barai



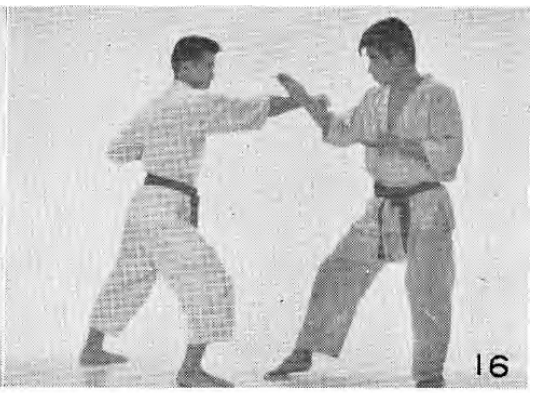
13 'I'ensho-shuto-soto-gake



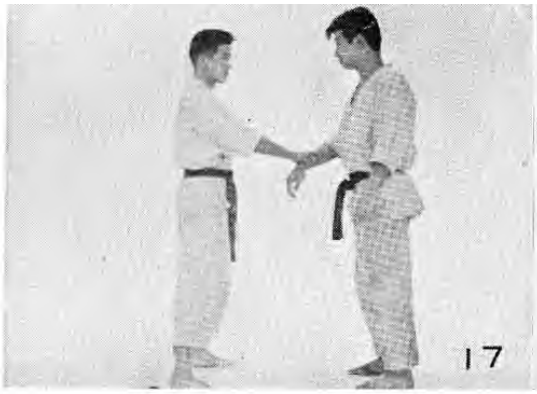
14 Tensho-shuto-uchi-gake



15 Tensho-shuto-uchi-gake



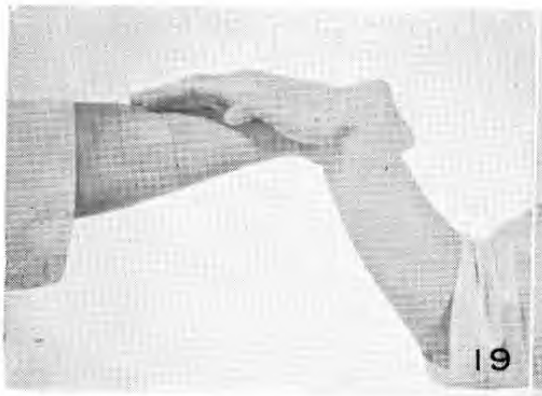
16 Tcnsho-shuto-soto-gake



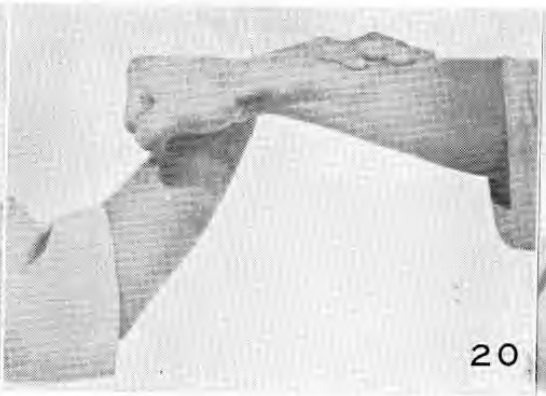
17 When grasped by the hand

17' Koken-uke

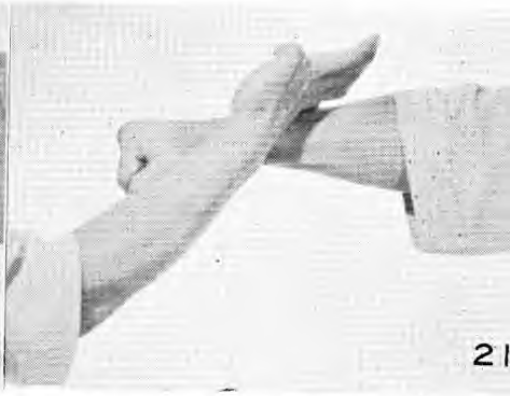
18 Koken-uke



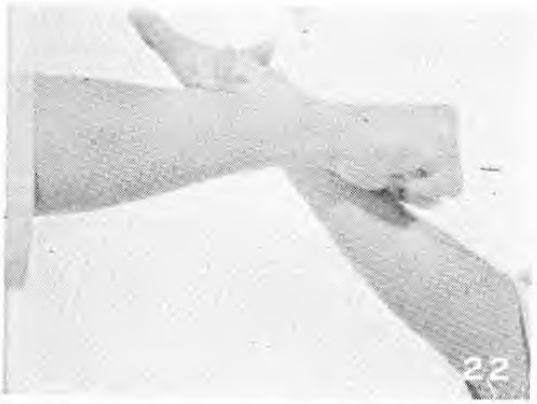
19 Tensho-shuto-soto-gake (the front view)



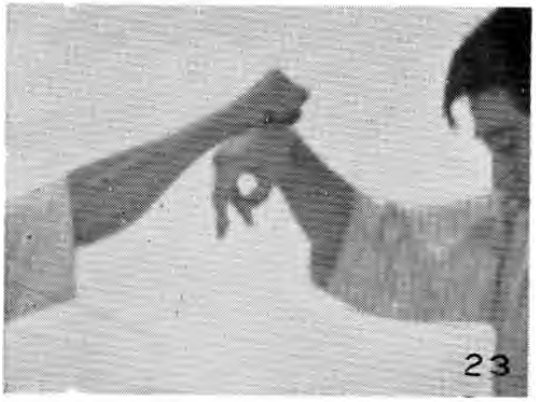
20 Tensho-shuto-Soto-gake (the back view)



21 Tensho-shuto-uchi-gake (the front view)



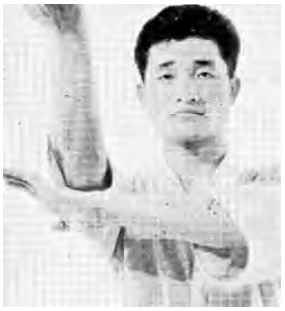
22 Tensho-shuto-uchi-gake (the back view)



23 Koken-uke

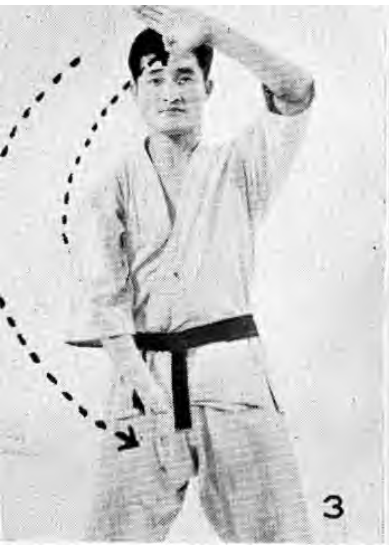
Fourteen years old Karate student breaking tiles.

Mawashi-uke



1 As shown in the figure, lift the tight hand holding the left wrist against the base of right forearm.

2 As shown in the figure, drive the right hand in circular movement downward and revolve the left hand upward, opposite to the right hand.

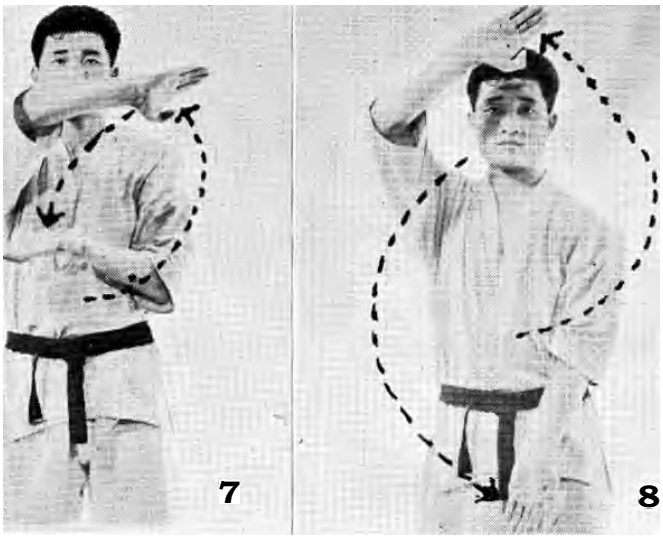


3 Bring, the right hand down in front and lift the left hand over the forehead in circular motions to positions shown.

4 The right hand is revolved upward to the shoulder and the left hand downward as shown in figure.

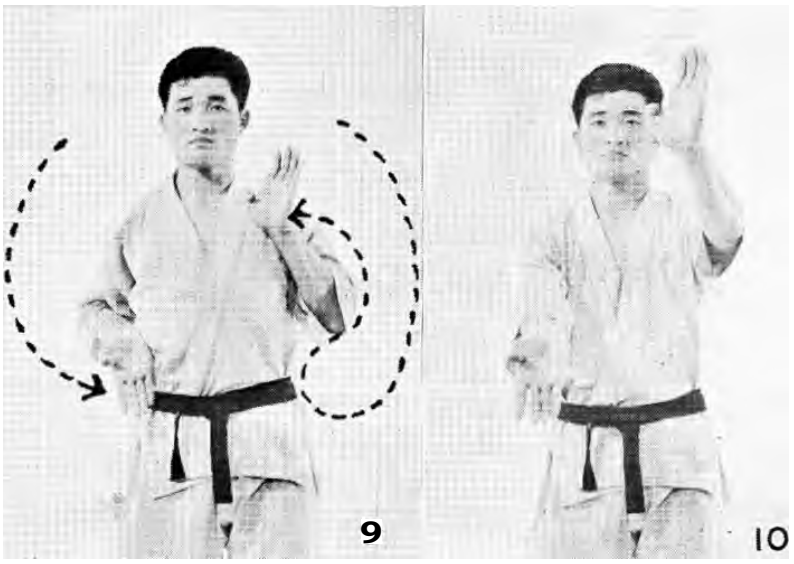
5 Stretch the hands forward from position shown in figure 4.

6 Opposite position to figure 1. Lift the left hand and hold the right wrist against the base of left forearm



Opposite position to figure 2. Drive the left hand in circular novement downward and revolve he right hand upward, opposite to the left hand.

8 Opposite position to figure 3. Raise the right hand over the forehead and bring the left hand downward in circular motion as shown.



9 Opposite position to figure 4. The left hand is revolved upward to the shoulder and the righthand downward as demonstrated.

10 Opposite position to figure 5. Stretch the hands forward from position shown in figure 9.

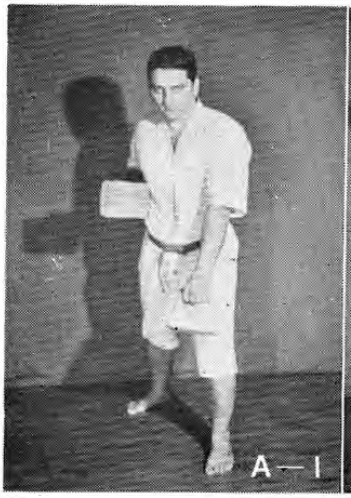
The Practice of Students in front of the Rasho-mon, Chichibu.

Routine running along mountain road for 4km. every morning.

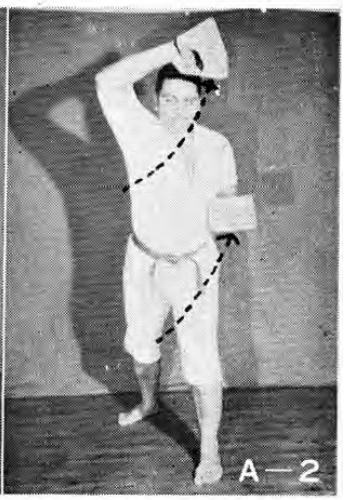
The Method of Training

The present scientific way of training is much more rational than was used in former times. Instead of massive objects like stones, modern equipment such as barbells are used in training. The following are a few of the many various methods used.

Exercise Using Sashi (made of concrete)



A-1: Gedan-barai



A-2: Practicing jodan-uke (Constant repetition of this exercise is very essential because of the fact that it develops wrists, arms and grasping power.)

Exercise Using Dumb-bells

B-1 : Lie on a bench with arms extended as illustrated.

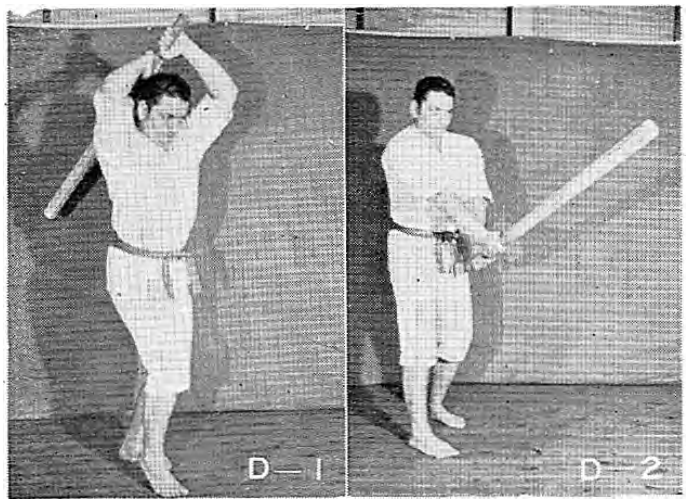
B-2: Bring the arms up in a semicircle motion into the position as illustrated. (This exercise is essential in developing the arms.)

Exercise Using the " Horse "

C-1: Suspend the body as illustrated.

C-2 : Bending the arms at the elbow, push the body back up to the starting position, as it doing push-ups. (This exercise develops the chest, shoulder and- back muscles.)

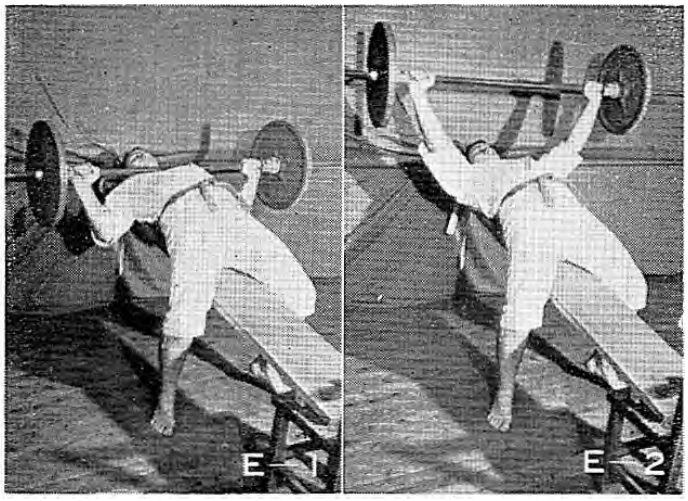
Exercise Using the Octogon Cudgel



D-1: Stand in the position as shown in the illustration.

D-2: Swing the cudgel back and forth directly over the head. On the forward down swing, take a small hopping step to the front and on the backward swing, take a small hopping step to the rear, keeping the same distance between the feet as the body rocks back and forth while swinging the cudgel.

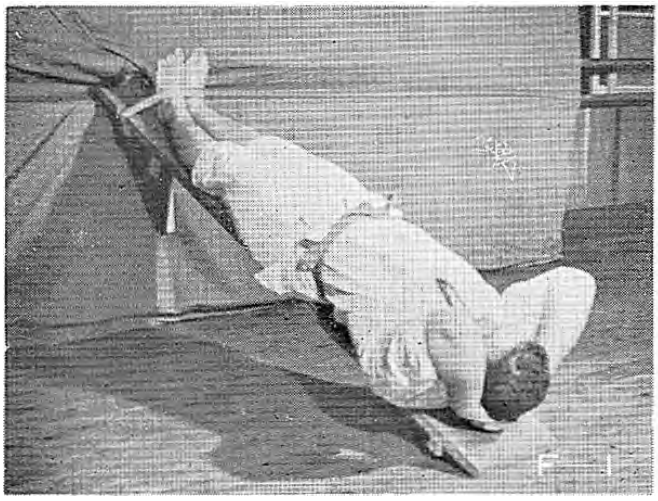
Exercise Using the Bench-press



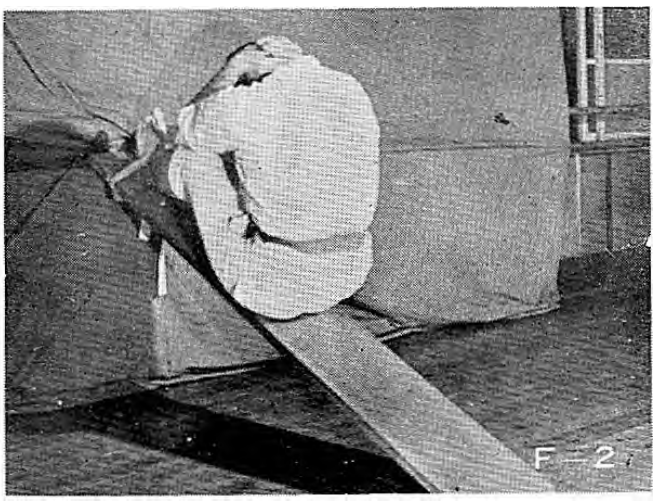
E-1: Lie in the prone position with the bar-bell as shown in the illustration.

E-2: Push the bar-bell up until the arms are fully extended. (Note : Do not use too . heavy a bar-bell as it will retard your action and speed.)

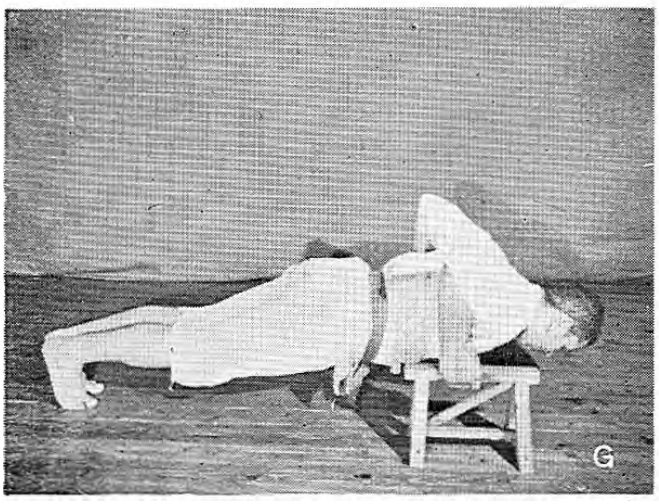
Sit-ups on an Angled Bench



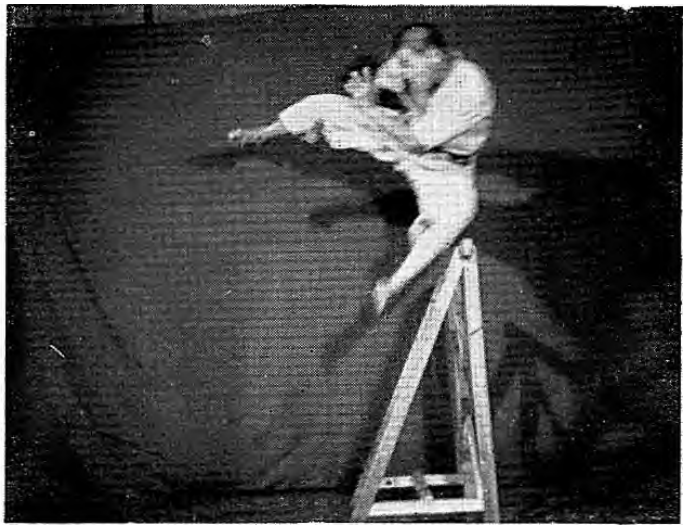
F-1: Anchor the feet and place the hands behind . the head.



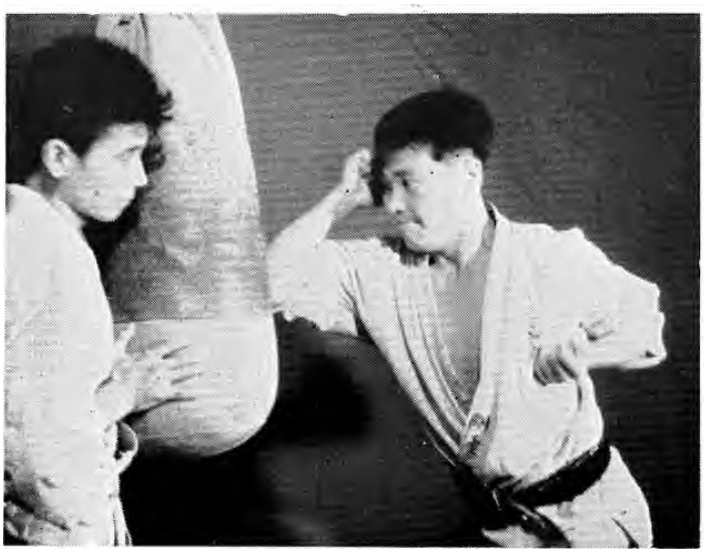
F-2: Raise the body as done in sit-ups. (This develops the abdomen muscles which is vitally important.)



G: Exercise of push-ups, at a minimum of 20 times a day.



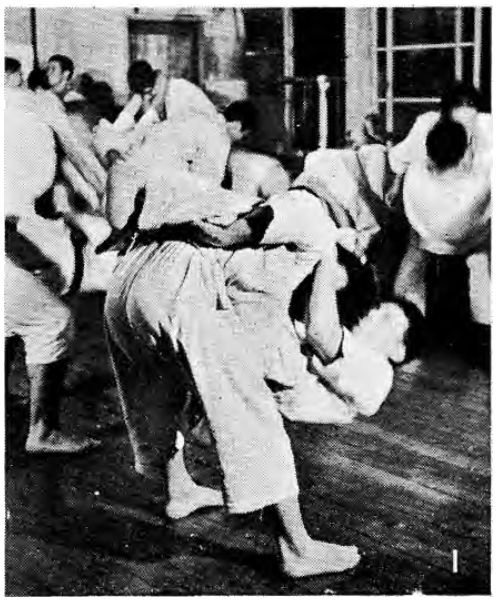
H : Exercise of jumping over a vaulting-horse (about 4 feet high) to increase speed. Note: Make sure to practice 'Yoko-geri' at jump up.



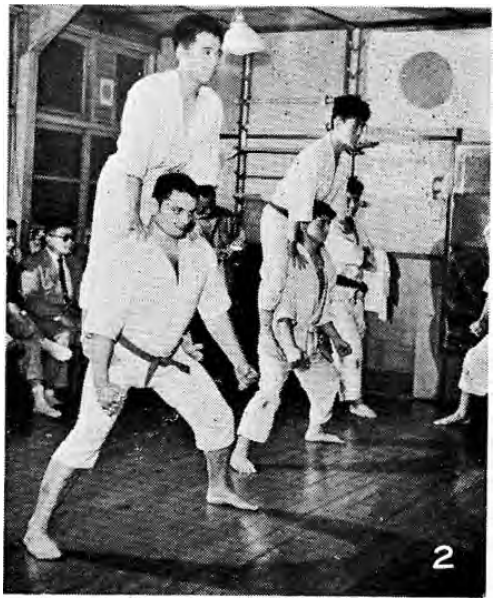
I: `Hiji-ue-ate' (hitting upper part of elbow). Note: In exercise, apply the right and left hands by turns for about 200 times.

J : ` Hiji-yoko-ate' (hitting with the side part of elbow). Note : In exercise, apply the right and left hands by turns for about 200 times.

Training Together

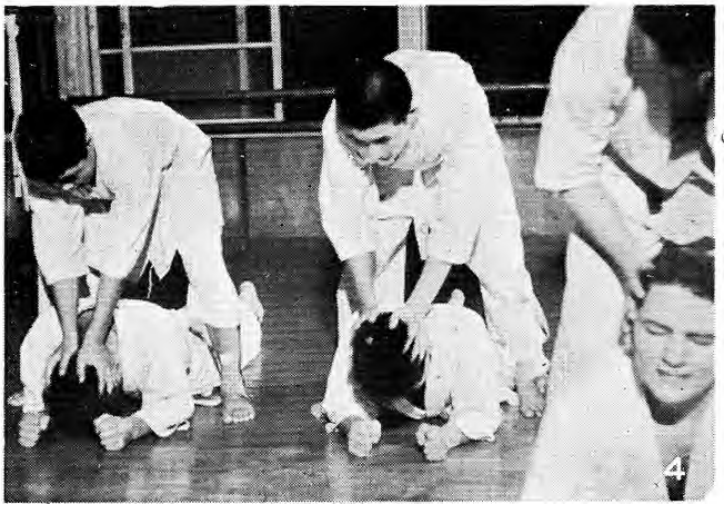


1 Exercise of loin muscles.



2 Exercise of legs

3 Exercise of abdominal muscles.



4 Exercise of neck muscles.

Fundamental Forms

There are thirty six principal forms of ` Karate.' Though more than fifty forms in total actually exist, we display approximately fifteen of them in practical use. In regard to these forms, there are some differences among the schools of ` Karate.' However, in their objectives they are the same.

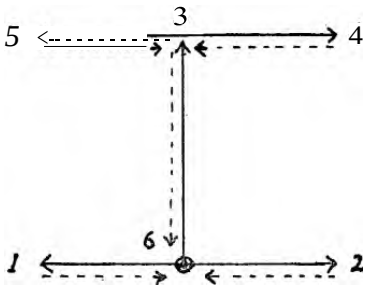
As it is impossible to insert all of these forms, I will try to explain only seven which can easily be utilized by everyone.

After you have completely mastered these four forms, I believe that you may have real ability similar to that of the " first grader " in ` Karate.' In ` Karate' training, at least, three hundred times of training for each form are absolutely essential.

Using Jhodan-tsuki to ward off assailant.

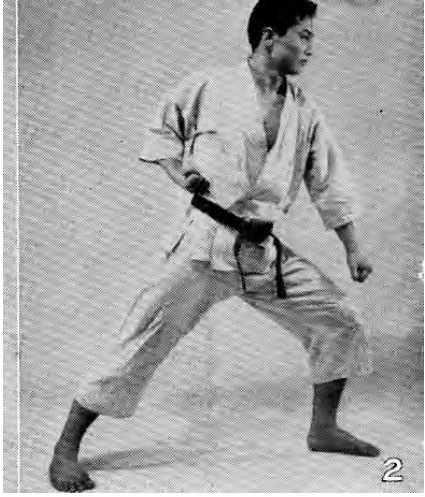
Using Me-tsuki to foil attacker.

Pinan (Form) _No. 1.

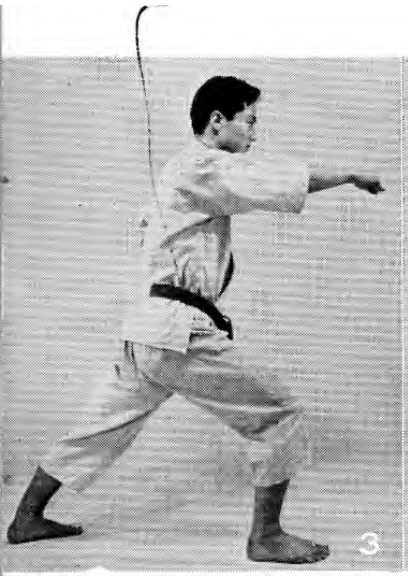


The pattern of movement.

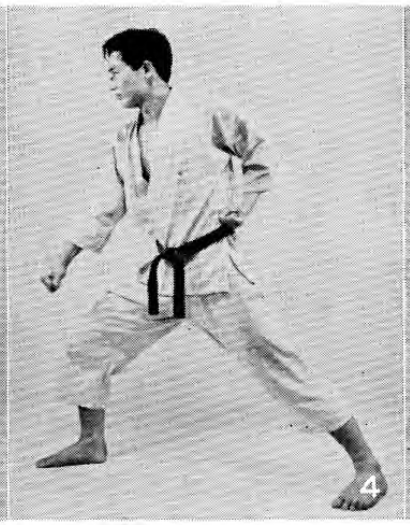
1 Fudo-dachi. Note : Keep the fists slightly forward and away from the body.



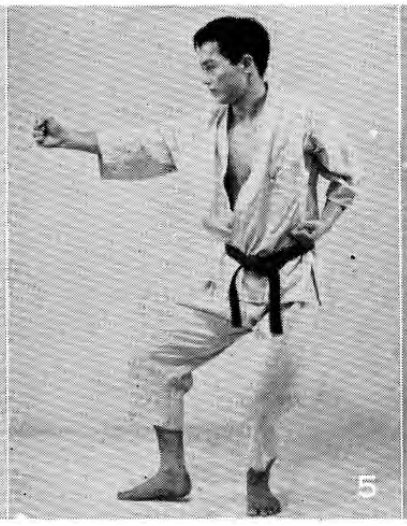
2 Assume left Gedan-barai.



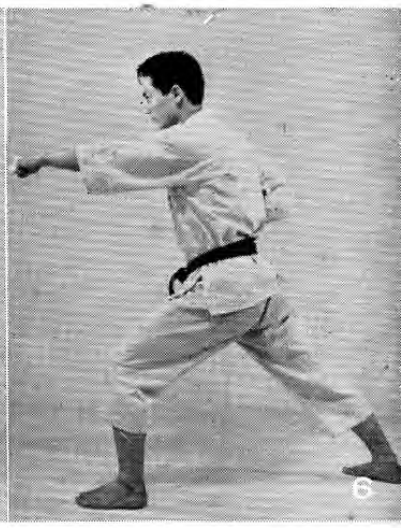
3 Practice right Seiken-oi-tsu-ki taking a sliding step forward with the right foot.



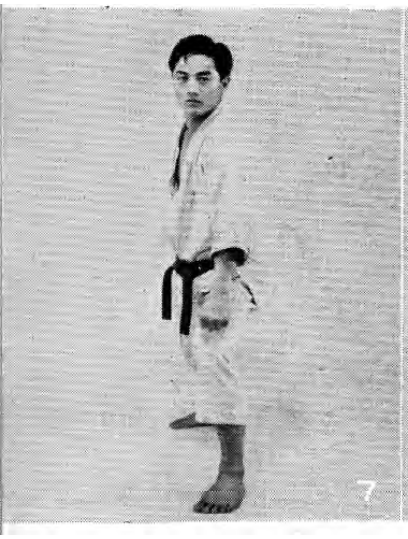
4 Practice right Gedan-barai swinging the right foot one hundred and eighty degrees (180°) toward the right using the left leg as its axis.



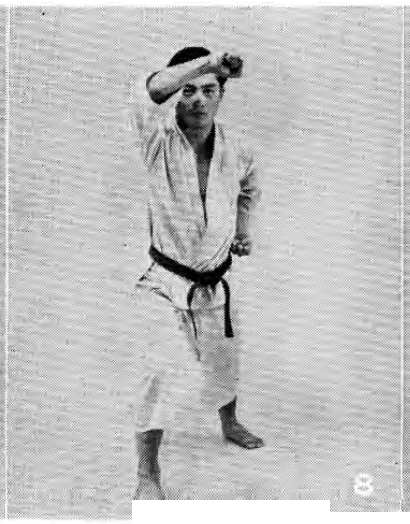
5 Pull back the right foot one half step to assume Neko-ashi-dachi ; with the right hand swing tettsui down and ahead as if drawing a half circle.



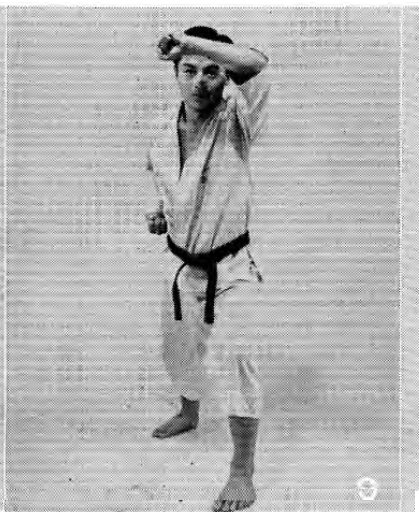
6 Practice left Seiken-oi-tsuki taking a sliding step forward with the left foot.



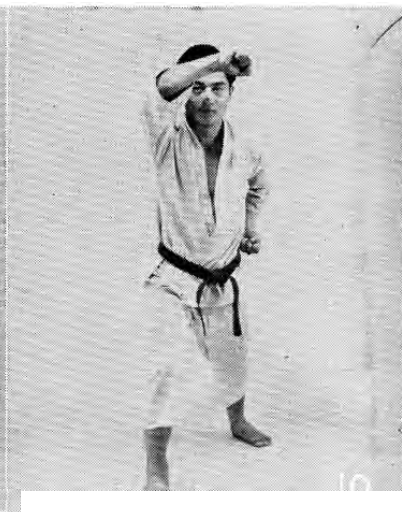
7 Practice left Gedan-barai swinging the left foot ninety degrees (90°) toward the left using the right leg as its axis.



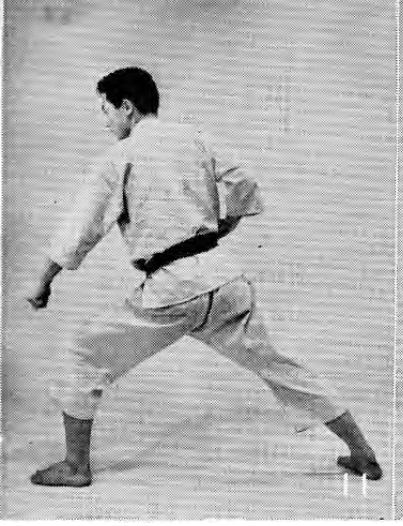
8 Practice right Jodan-uke taking a sliding step forward with the right foot.
Note : The stance is right Zen-kutsu-dachi.



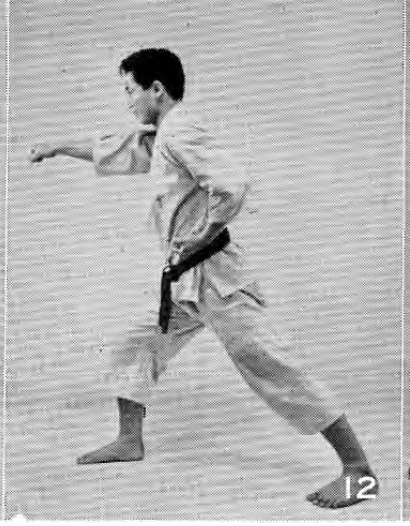
9 Practice left Jodan-uke taking a sliding step forward with left foot.
Note : The stance is left Zen-kutsu-dachi.



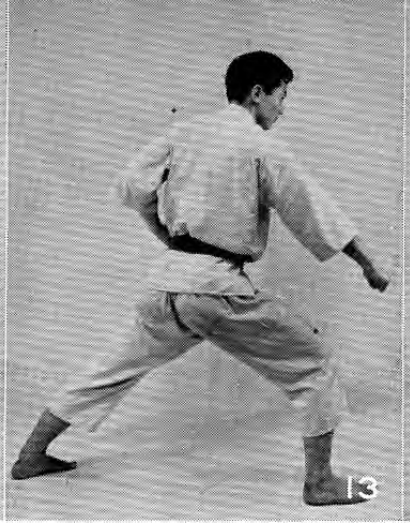
10 Same as figure 8.
Note : With this move, one shouts "Yo."



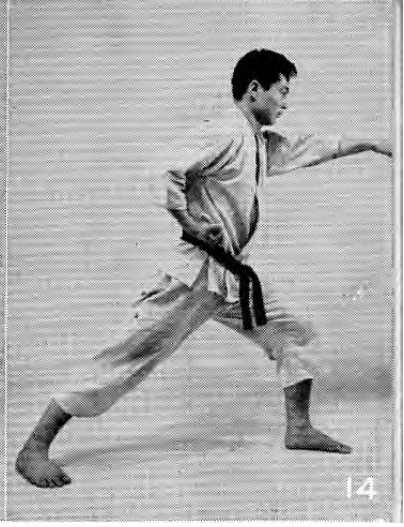
a Practice left Gedan-barai swinging the left foot ninety degrees (90°) toward the left using the right leg as its axis.
Note : The upper part of the body turns approximately two hundred and seventy degrees (270°).



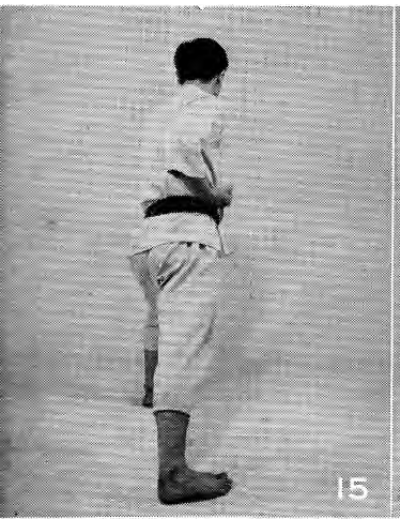
12 Practice right Seiken-oi-tsuki taking a sliding step forward with the right foot.



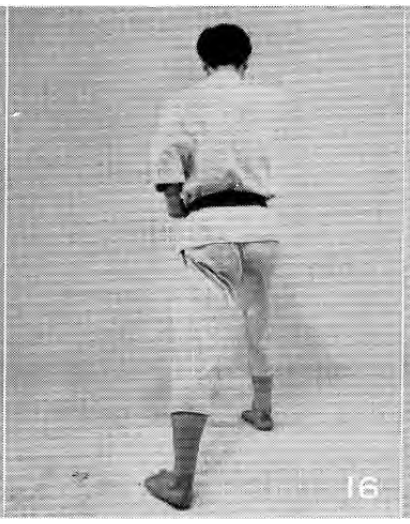
13 Practice right Gedan-barai swinging the right foot one hundred and eighty degrees (180)° toward the right using the left leg as its axis.
Note : Both feet should be on a straight parallel line.



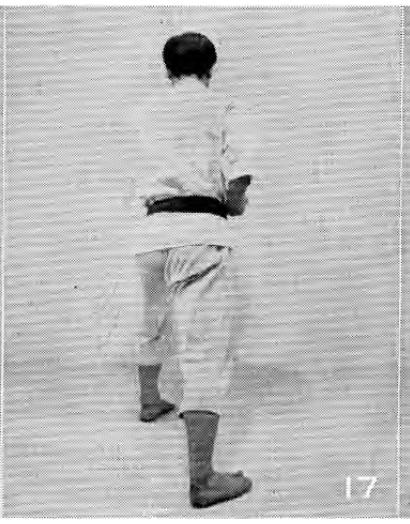
14 Practice left Seiken-oi-tsuki taking a step forward with the left foot.



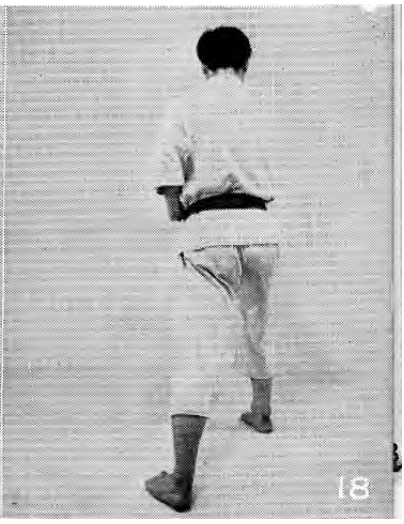
1~ Practice left Gedan-barai swinging the left leg ninety degrees (90°) toward the left using the right leg as its axis.



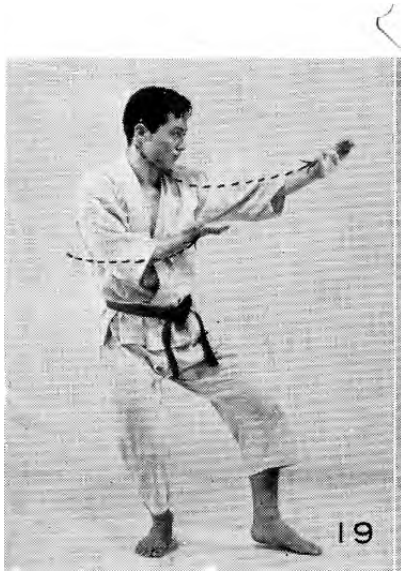
16 Practice right Seiken-oi-tsuki taking a sliding step forward with the right foot.



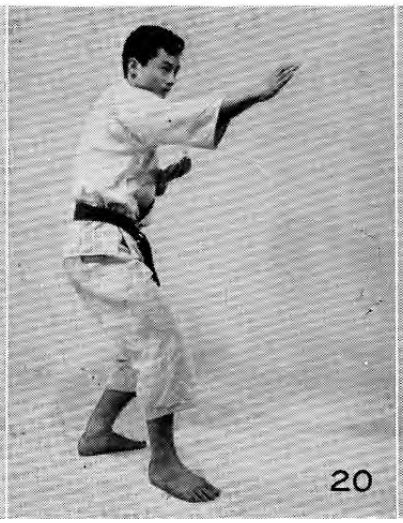
17 Practice left Seiken-oitsuki taking a sliding step forward with the left foot.



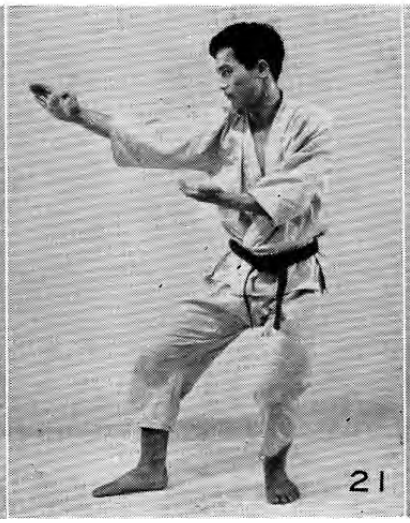
18 Practice right Seiken-oitsuki taking a sliding step forward with the right foot.



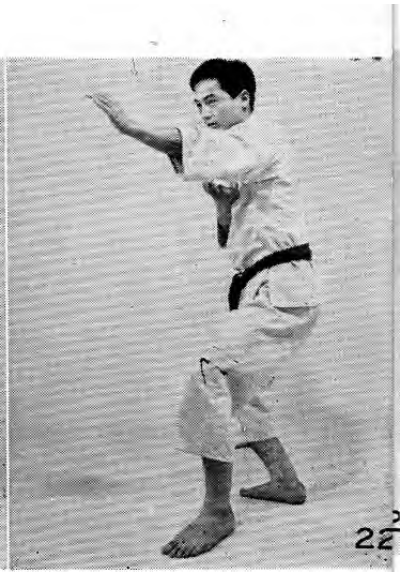
19 Practice left Shuto-uke swinging the left foot ninety degrees (90°) toward the left using the right leg as its axis. (Stance is Neko-ashi-dachi.)
Note : The line of motion of the upper arm in Shuto-uke should always begin at the ear.



20 Practice right Shuto-uke taking a sliding step forward thirty-five degrees (35°) to the right with the right foot. (Stance is Neko-ashi-dachi).

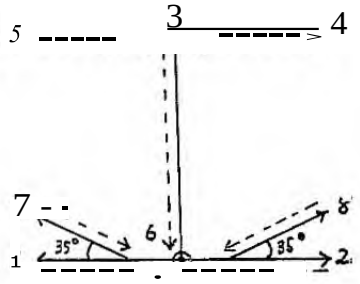


21 Swing to the right using the left leg as its axis and practice right Shuto-uke, pointing the right foot perpendicular to the left foot.

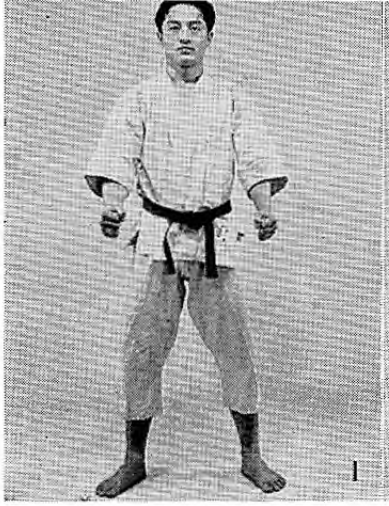


22 Practice left Shuto-uke taking a sliding step forward an angle of thirty-five degrees (35°) left with the left foot and assume the Neko-ashi-dachi position. Then return to the pose as illustrated in figure 1.

Pinan (Form) No. 2



The pattern of movement.



1 Fudo-dachi. Note : Keep the fists slightly forward and away from the body.

2 Turn the upper part of the body to the left and assume Neko-ashi-dichi on the spot. At the same time, practice left Uchi-uke with left hand and right Jodan-uke with the right hand.

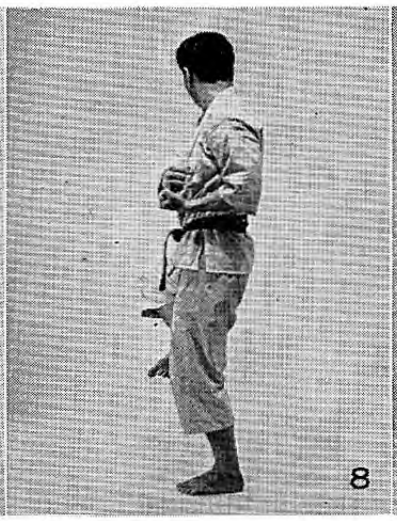
3 In the same pose, strike the opponent's abdomen with the right hand. At the same time, bring the left hand under the right ear.

4 Slide the left foot out a half pace, cross the right and left hands and strike the opponent's abdomen with left Tettsui.

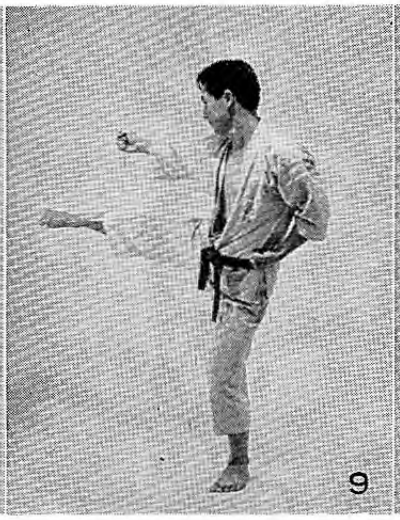
5 Turn the body one hundred and eighty degrees (180°) toward the right using the left Ieg as the axis. Draw back the right foot to assume the Neko-ashi-dachi pose and practice right Uchi-uke and left Jodan-uke.

6 Practice the action just opposite that of Figure 5.

7 Slide the right foot a half pace forward, then practice the actions the opposite of Figure 4.



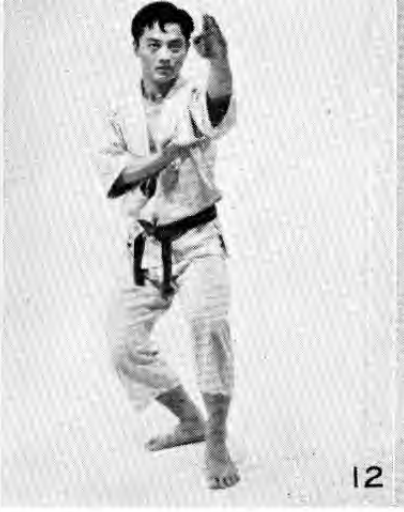
8 Draw back the right foot, facing in a direction of ninety degrees (90°) to the right, to assume Tsuru-ashi-dachi and place the right fist on top of the left one.



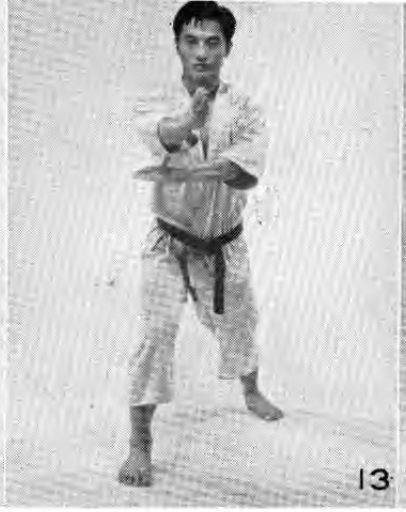
9 Practice Uraken and Sokuto at the same time.

10 PIace the left leg forward to assume Neko-ashi-dachi and practice left Chudan-shuto-uke

11 Slide the right foot forward and practice right Chudan-shuto-uke. (Stance is Neko-ashi-dachi).

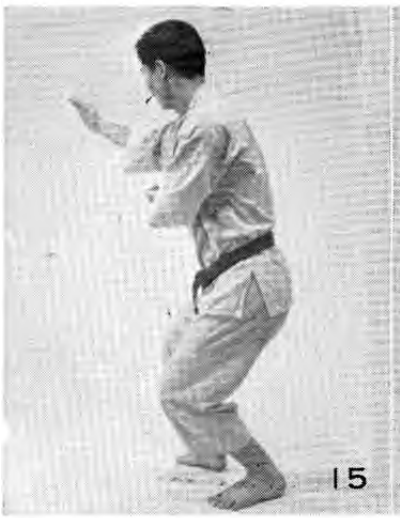


12 Slide the left foot forward and practice left Chudan-shu-to-uke.

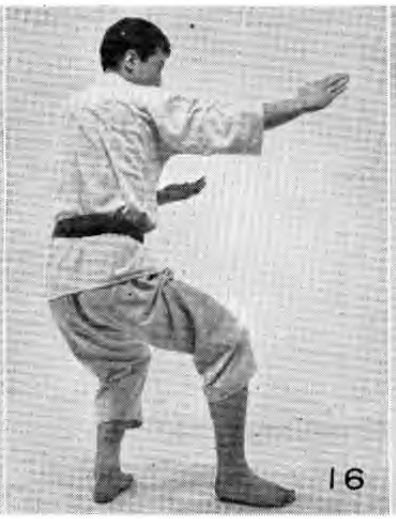


13 Slide the right foot forward, and stab with the right knife-hand (Nukite) to the front, bringing the left hand under the right arm. Simultaneously with this move, one shouts "Yo !"

14 Swing the left foot ninety degrees (90°) to the left using the right leg as its axis and practice left Shuto-uke. (Stance is Neko-ashi-dachi)

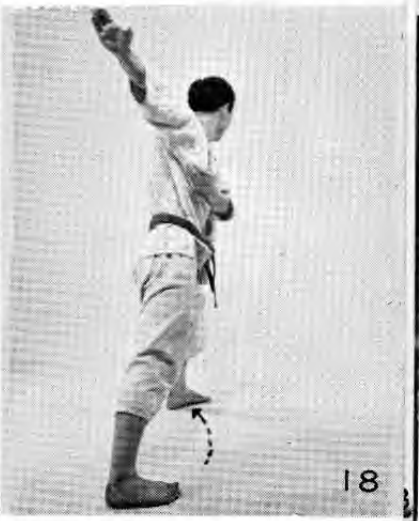


15 Slide the right foot forward and practice right Shuto-uke. (Stance is Neko-ashi-dachi).

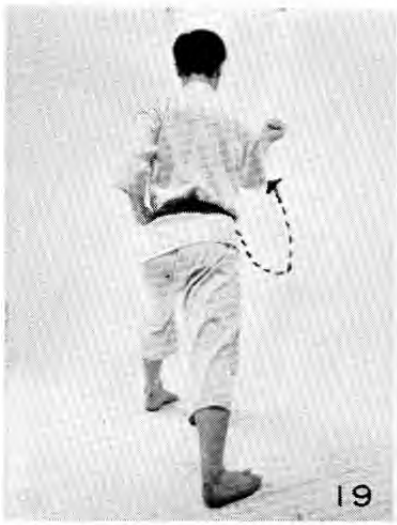


16 Slide the right foot one hundred and eighty degrees (180°) to the right using the left leg as its axis and practice right Shuto-uke.

17 Slide the left foot thirty-five degrees (35°) to the left and practice left Shuto-uke.

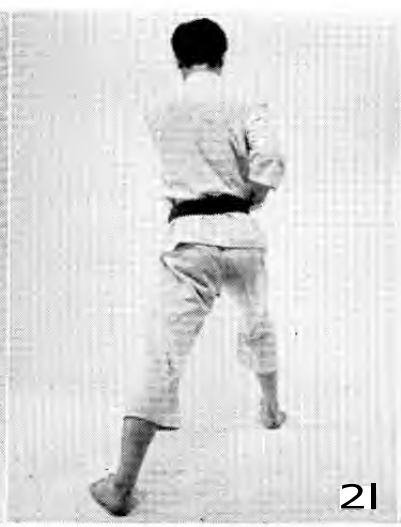


18 Slide the left foot a little toward the left and at the same time swing the right hand up (as shown in the figure).

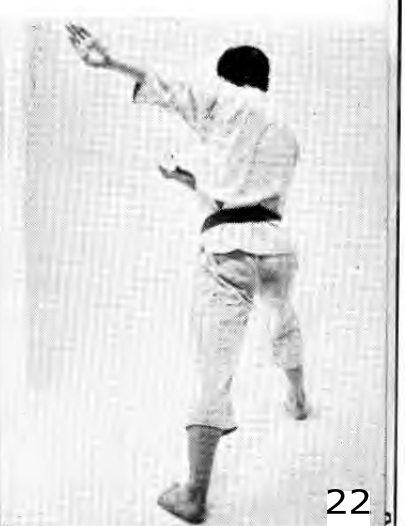


19 Practice right Chudan-uke by drawing a large circle with the right hand as shown.
Note : Do not move the feet.

20 In this pose, practice right mae-geri.



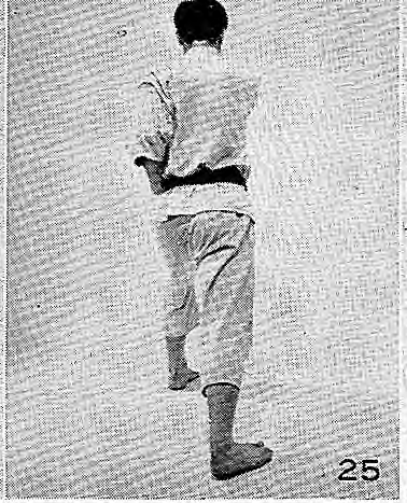
21 Practice left Seiken-gyaku-tsuki, bringing down the right foot.



22 Raise the left hand up in position as illustrated.

23 Practice left Chudan-uchi-uke.

24 Practice left Mae-geri.



25 Practice right Seiken-gya-ku-tsuki, bringing down the left foot.

26 Slide the right foot forward to assume Zenkutsu-dachi po-sition.

27 Swing the left foot ninety degrees (90°) to the left using the right leg as its axis and practice left Gedan-barai.

28

28 Sliding the right foot for-ward diagonally to the right, practice right Jodan-uke. Note : The direction of the foot should be thirty-five degrees (35°) right from a straight line.

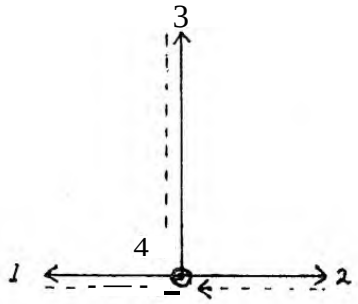
29 Swing the right foot to the right using the left leg as its axis (as if stepping a straight line with both feet) and prac-tice right Gedan-barai.

30 Slide the left foot diagonally forward thirty-five degrees (35°) to the left assuming Zenkutsu-dachi position and at the same time prac-tice left Jodanuke. At this point. one shouts " Yo ! "

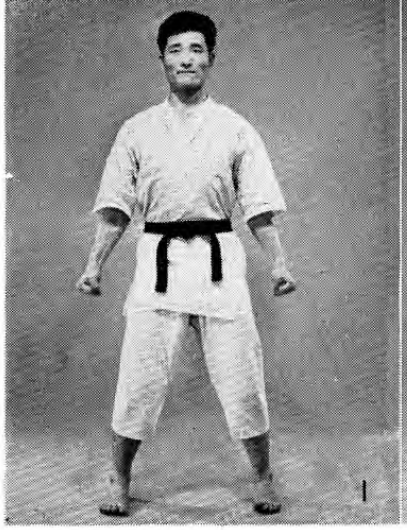
31 Return to the pose shown in l'igure l .

Breaking of 3-one inch boards with `Uraken' by the first-grader of boys' division.

Pinan (Form) NO. 3



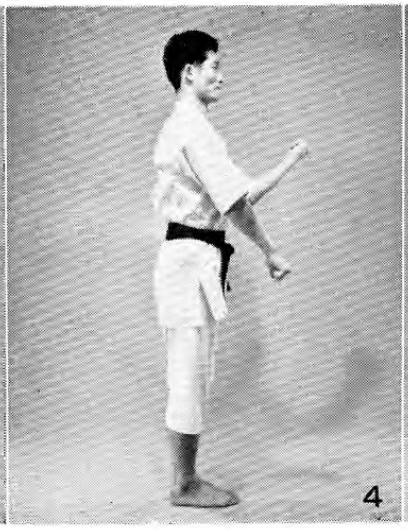
The pattern of movement.



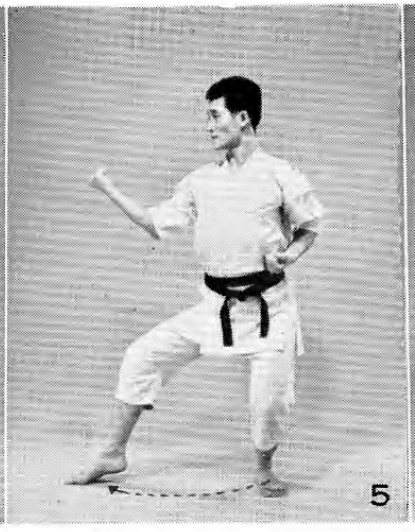
1 Fudo-dachi.

2 Turn the upper part of the body to the left to stand in left Neko-ashi-dachi, and practice left Chudan-uchi-uke.

3 Bring the right foot to the left foot to stand in Musubi-dachi, while practicing right Chudan-uchi-uke with the right hand and left Gedan-barai with the left hand. Note : The left hand swings down inside of the right hand, which is coming up on the outside.



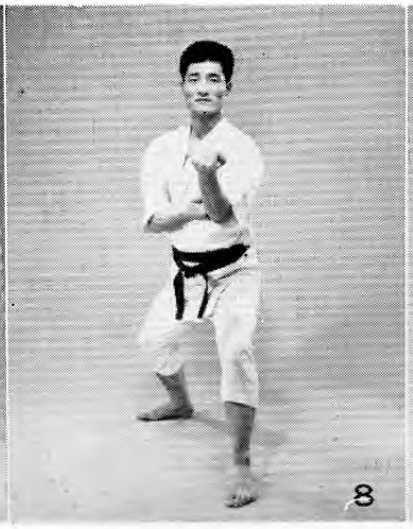
4 From the same stance, practice Gedan-barai with the right hand Chudan-uchi-uke with the left hand. Note : The right hand swings down inside of the left hand, which is coming up on the outside.



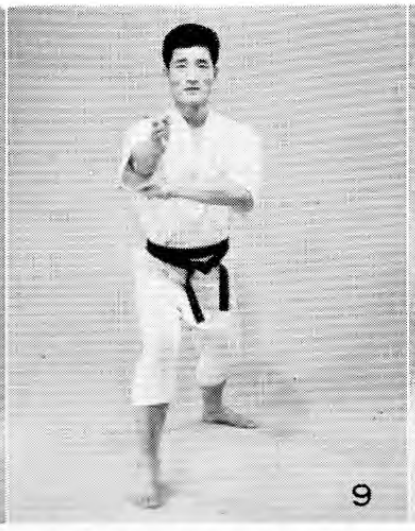
5 Swing one hundred and eighty degrees (180°) to the right as if drawing a semicircle with the right foot using the left foot as its axis to assume Neko-ashi-dachi ; then practice right Chudan-uchi-uke.

6 Proceed as in figure 3, this time bringing the left foot to the right foot while practicing left Chudan-uchi-uke with the left hand and right Gedan-barai with the right hand.

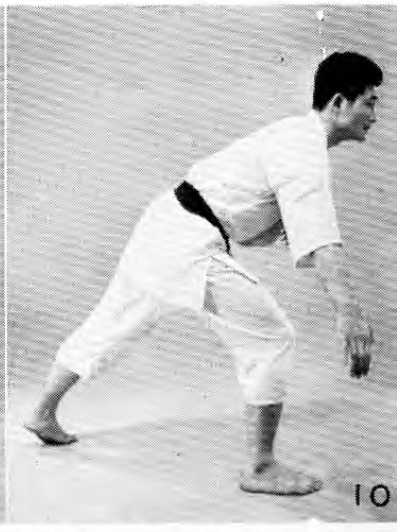
7 Opposite that of figure 4. Practice Gedan-barai with the left hand and Chudan-uchi-uke with the right hand.



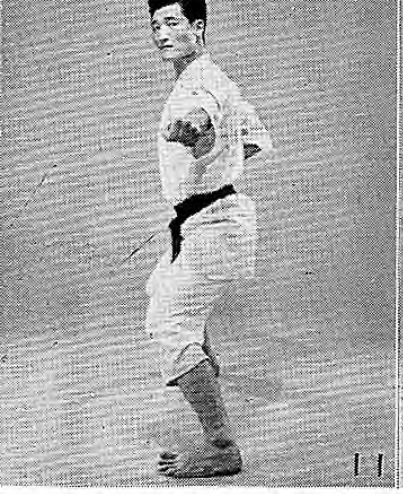
8 Slide forward ninety degrees (90°) to the left with the left foot, to stand in Kokutsu-dachi. Note : Put the right hand to the elbow of the left arm



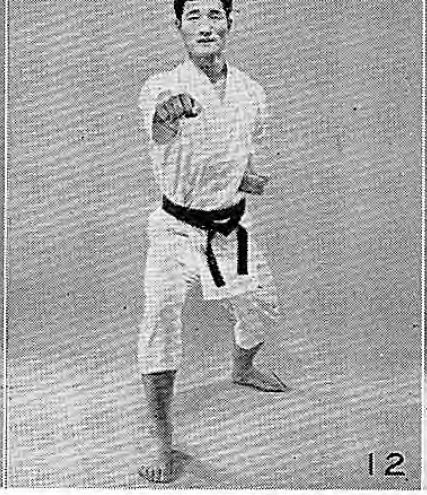
9 Slide forward with the right foot to stand in Zenkutsu-dachi, practicing right Nukite at the same time. Note : Put the left hand under the right arm.



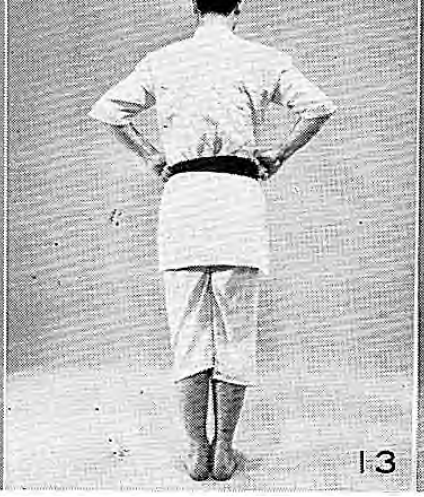
10 Bend forward as shown in the figure and slide the left foot one hundred and eighty degrees(180°) to the left using the right leg as its axis.



11 After completing the 180° turn, practice Yoko-tettsui with the left hand.

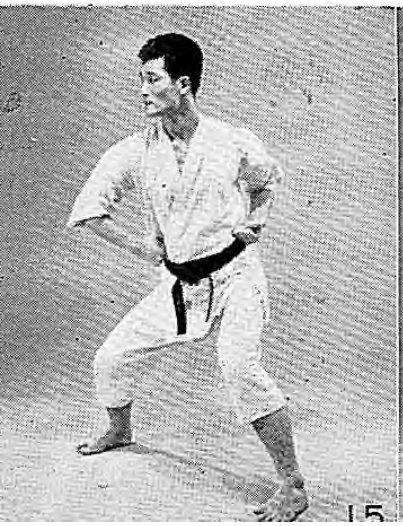


12 Take a step forward with the right foot to stand in Zen-kutsu-dachi and practice right Seiken-oi-tsuki with a yell at the same time.

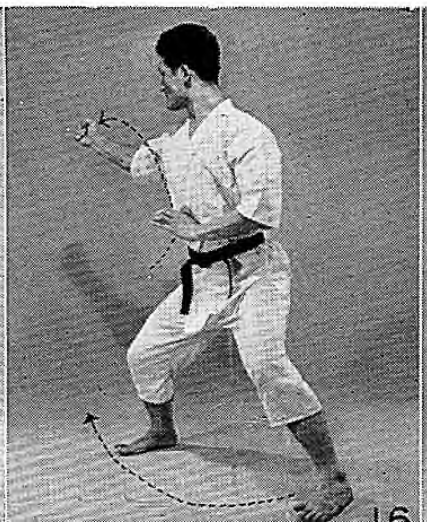


13 Turn one hundred and eighty degrees (180°) to the left using the right leg as axis, then put the left foot to the right foot, and put both fists to the waist.

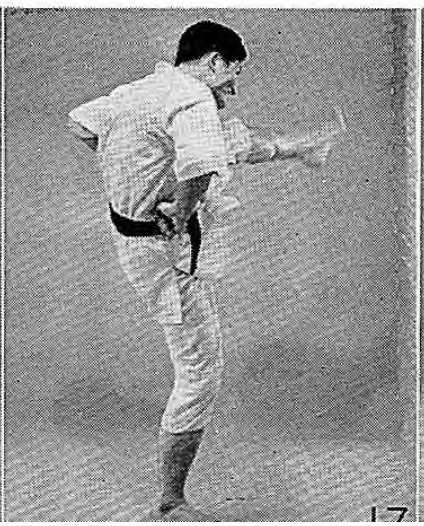
14 Practice right Mae-ger (Side view).



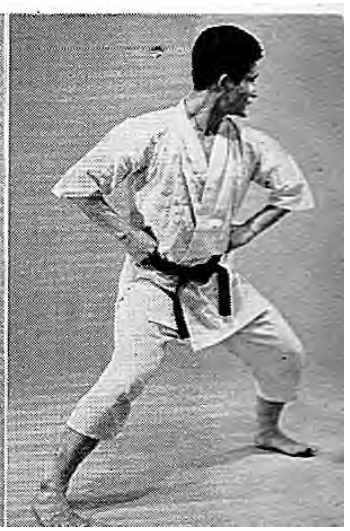
15 Turn ninety degrees (90°) to the left putting the right foot on a straight line and practice right Kata-uke.



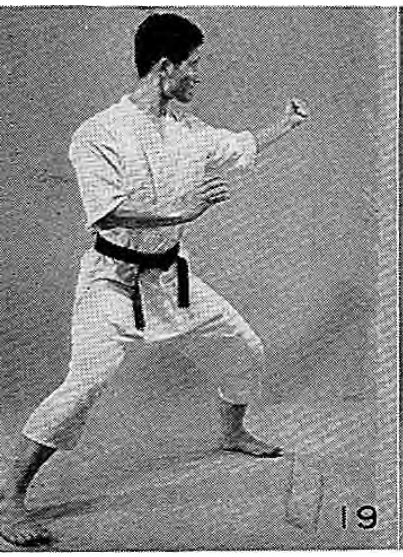
16 Practice right Uraken on the spot.



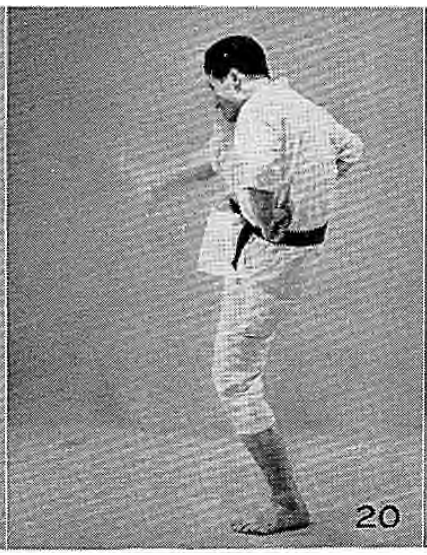
17 Turn to the right using the right leg as its axis and practice left Mae-geri.



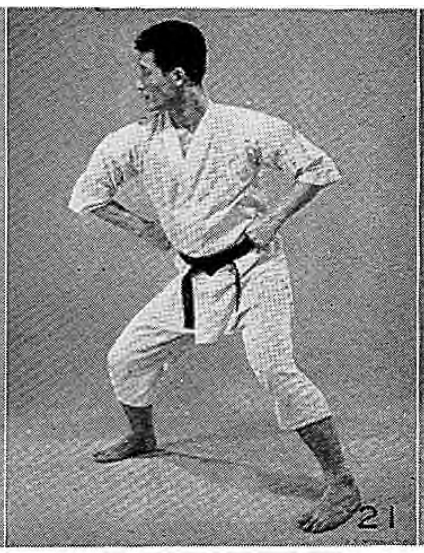
18 Put the left foot down al practice left Kata-uke.



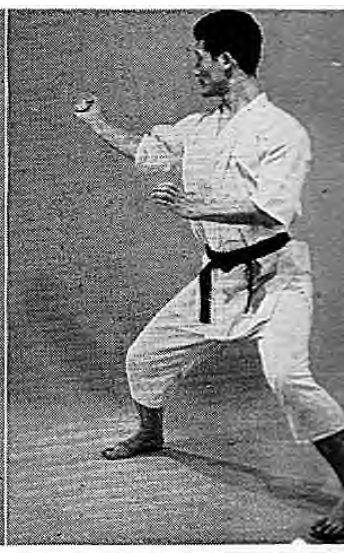
19 Practice left Uraken on the spot.



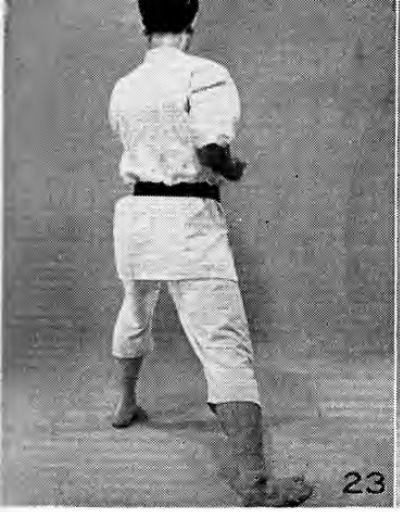
20 Practice right Mae-geri.



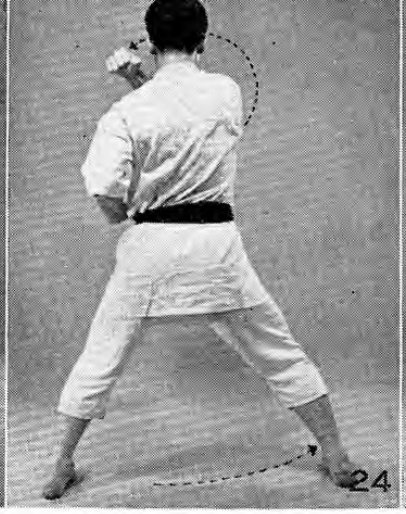
21 Practice right Kata-uke.



22 Practice right Uraken the spot.



23 Taking a step forward with the left foot to stand in Zen-kutsu-dachi, practice left Sei-ken-oi-tsuki.



24 Place the right foot parallel to the left foot and bring the right fist toward the left ear.

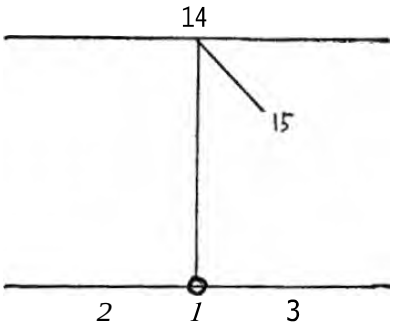
25 Turn one hundred and eighty degrees (180°) to the left using the right leg as axis.

26 Jumping towards the right, put the right hand to the waist while raising the left hand under the right ear. "Yo".

27 Return to the pose in Figure 1.

The kumite in the river

Pinan (Form) No. 4



The pattern of movement.

1 Fudodachi (or Hachiji-dachi)

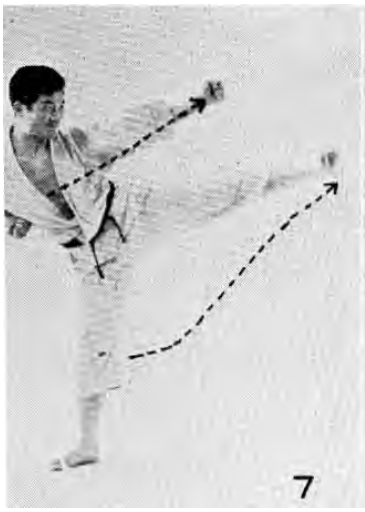
2 Stand in the position of Kokutsu-dachi (to the left) and at the same time, raise the hands as shown in the illustration.

3 Keeping the feet stationary, turn your body to the right in the position of Kokutsu-dachi raising the hands as shown in the illustration.

4 With the right foot stationary, take a sliding step forward with the left foot (90° degrees angle to the left of the right foot) in the position of Zenkutsu-dachi and at the same time, bring both fists down to Morote-juji-uke.

5 Taking a sliding step forward with the right foot (stance is Zenkutsu-dachi), bring the fists up to right Morote-uke.

6 Keeping the right foot stationary, bring the left foot up in line with the right foot, standing with the body weight balanced on the right foot (stance is Tsuru-ashi-dachi). At the same time bring both fists to your side (left fist placed on top of the right fist).

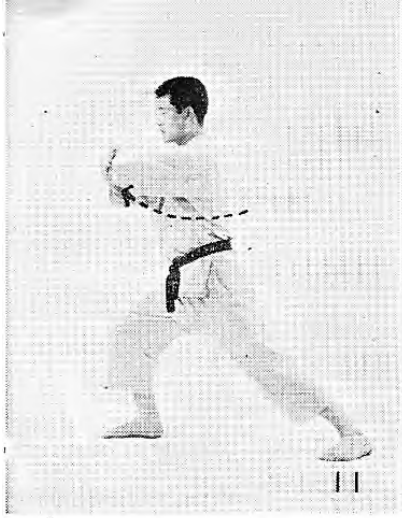


7 Striking the opponent's face with the back of the left fist, kick out side ways with the left foot. (The motion of the fist and foot is done simultaneously.)

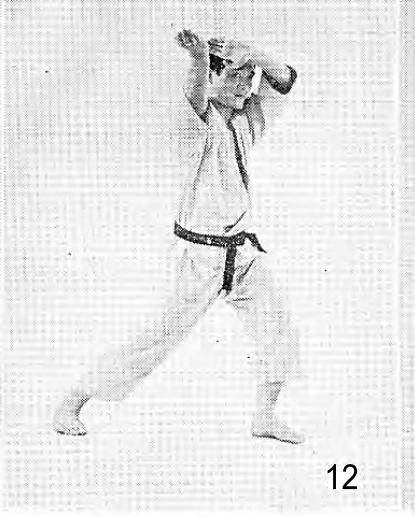
8 After striking and kicking, bring the left foot down to Zenkutsu-dachi (to the left), and swing out with right Hiji-uchi.

9 Bring the right foot along side the left foot ; the movement and position of the fists and feet are just the opposite of that of No. 6.

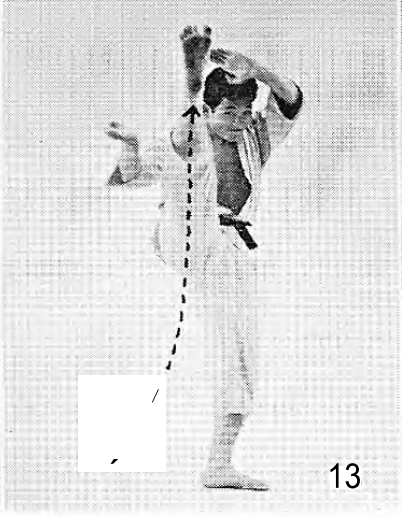
10 Movement and position of fists and feet arc just the opposite that of No. 8.



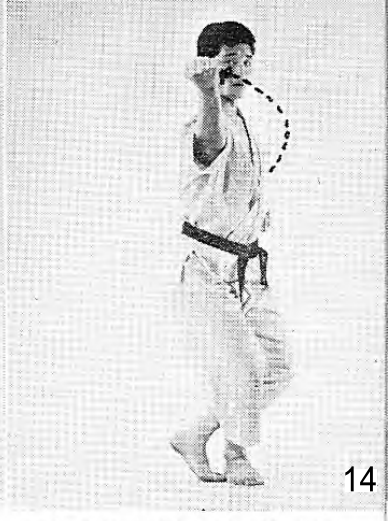
11 Movement and position of fists and feet are the opposite that of No. 8.



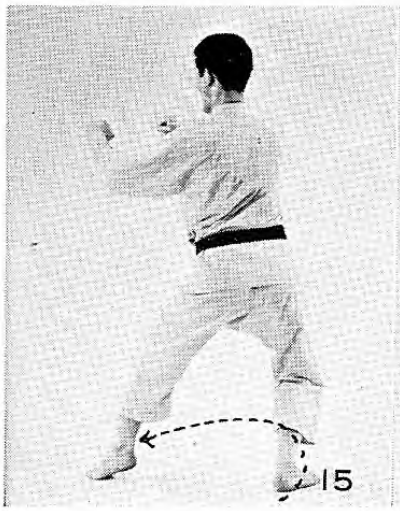
12 Standing in the same posion (Zenkutsu-dachi), turn the body to the front and at the same time, the left hand goes out in left Jodan-shuto-uke and the right hand strikes out in right Shuto-uchi.



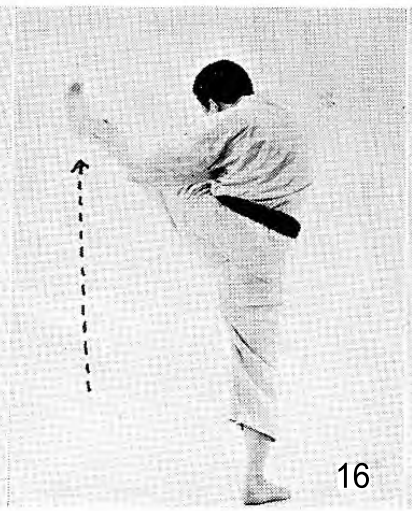
13 Bring the right foot over about half way to the left foot and kick out with right Ago-geri (kicking the chin.)



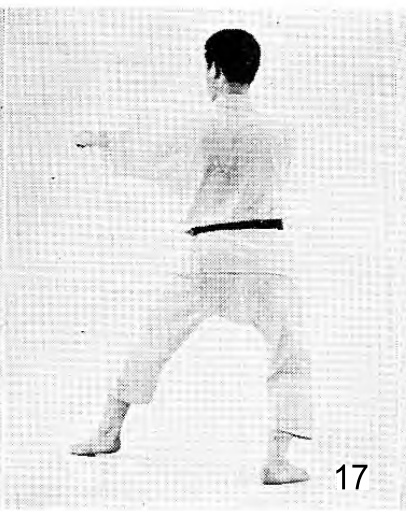
14 After kicking out with right Ago-geri, take a hopping step forward (with the right foot) and upon landing, your weignt should be balanced on the right foot, drawing your left foot behind the right as shown in the illustration. Then strike out with right Uraken.



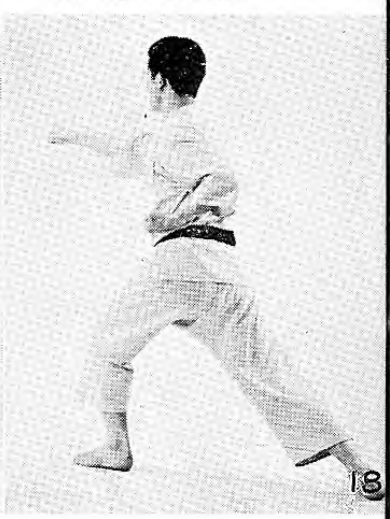
15 Turning your body to the left front (as shown in the diagram as step No. 15) step out with the left foot (weight balanced on the right foot) into position of left Kokutsu-dachi with fists as shown in the illustration.



16 From left Kokutsu-dachi, kick out with Mae-geri.



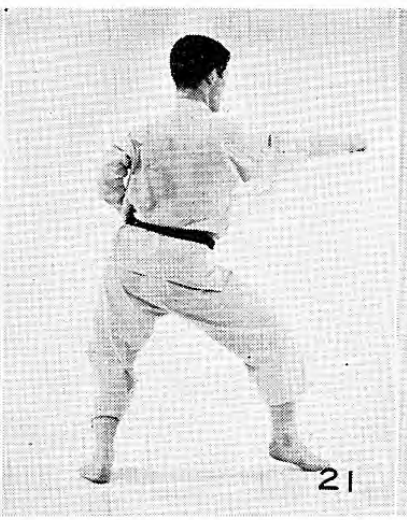
17 Bringing the foot down again in left Kokutsu-dachi, strike out with left Seiken-tsuki.



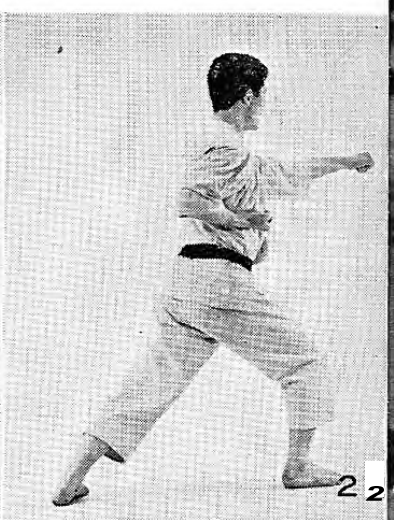
18 Sliding the left foot forward into left Zenkutsu-dachi, strike out with right Seiken-gyaku-tsuki.

19 Opposite that of No. 15.

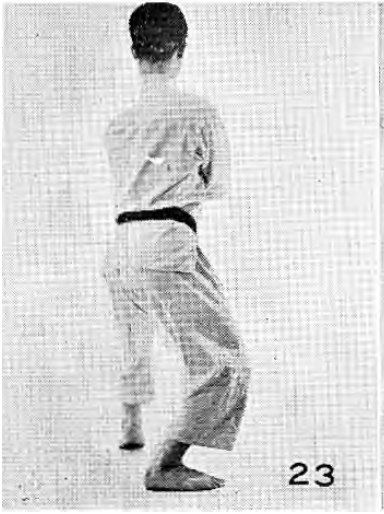
20 Opposite that of No. 16.



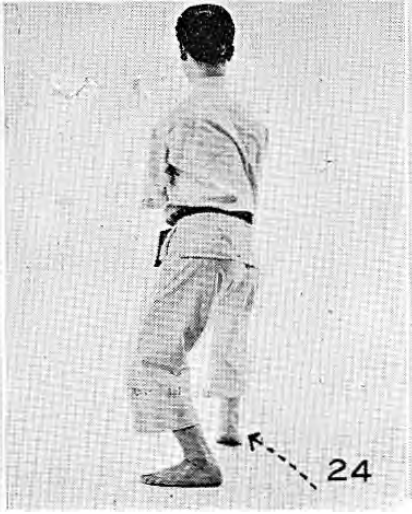
21 Opposite that of No. 17.



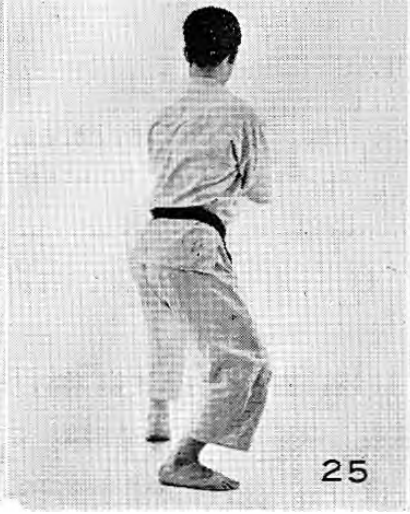
22 Opposite that of No. 18.



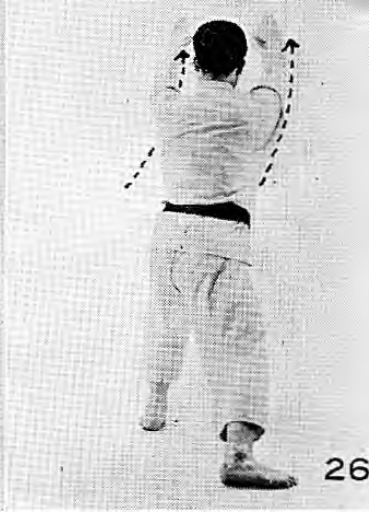
23 Keeping the right foot stationary, draw the left foot back to the position of left Kokutsu-dachi and the fists into position of left Morote-uke.



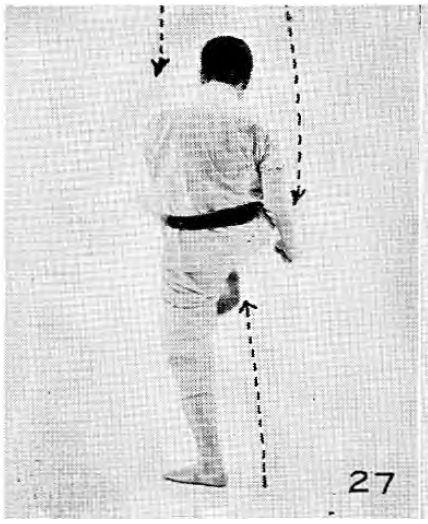
24 Take a sliding step forward with the right foot in position of right Kokutsu-dachi with the fists in right Morote-uke.



25 Opposite that of No. 24.



26 Slide the left foot forward to left Zenkutsu-dachi and raise both hands (open) as if in the act of grasping the opponent.



27 Grasp and draw the opponent down by the nape and kick him in the genitals with right Hiza-geri.

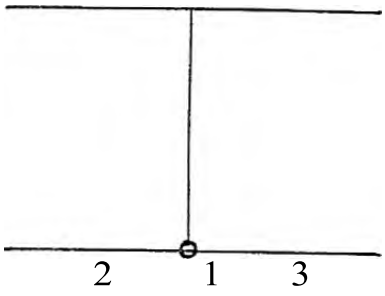
28 Balancing on the right foot, turn 180 degrees to the left to stand in left Kokutsu-dachi and, at the same times strike the left hand out in defence with left Shuto-uke.

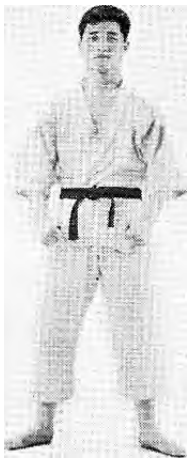
29 Taking a sliding step forward with the right foot into the position of right Kokutsu-dachi, strike the right hand out in defense with right Shuto-uke.

30 Return to the pose shown in No. **1.**

Fourteen years old girl students practice Mawashi-geri.

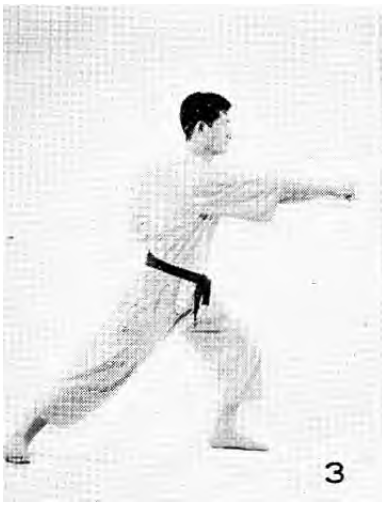
Pinan (Form) No. 5





1 Fudo-dachi.

2 Pivoting on the right foot swing the left foot out to stand in Kokutsu-dachi, bringing the fists up to Chudan-uke.



3 Slide the left foot forward striking out with Chudan-gyaku-tsuki in Zenkutsu-dachi.

4 Keeping the left foot on the spot, draw the right foot up to it placing the fists along the right side as illustrated.

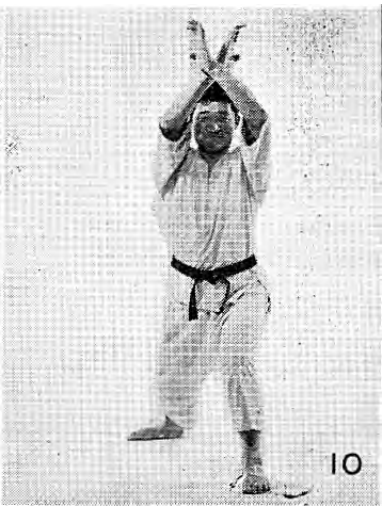
5 Practice the opposite motion to No. 2.

6 Practice the opposite motion to No. 3.

7 Practice the opposite motion to No. 4.

8 Slide the right foot forward to stand in let Kokutsu-dachi and bring the fists up in Morote-uke.

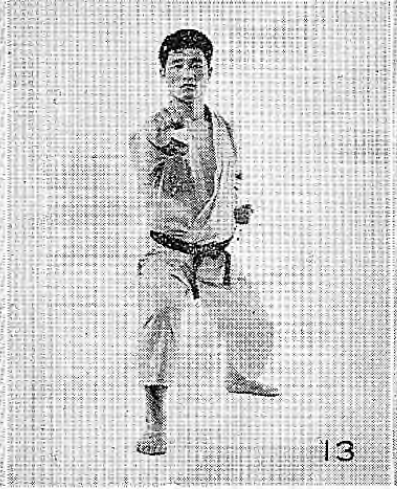
9 Slide the left foot into the posion of left Zenkutsu-dachi, bringing the fists down in Juji-uke.



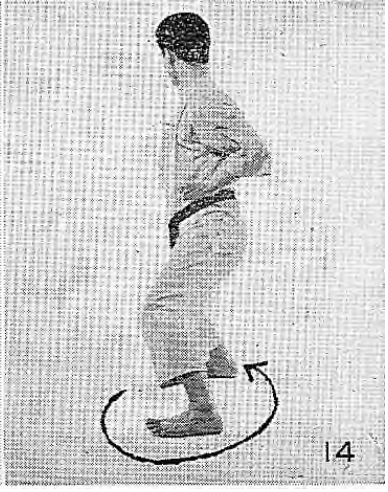
10 From the same stance, raise the arms up to Jodan-juji-uke.

11 From the same stance, hold the hands as illustrated.

12 From the same stance, again, strike out with left Chu-dan-tsuki.



13 Slide the fight root into the position of right Zcnkutsu-dachi, striking out with right Chudan-tsuki.

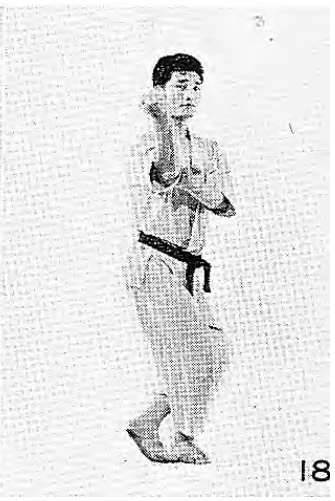


14 Using the left foot as a pivot, swing counter clockwise with the right foot into posi-tion of Kiba-dachi. Fists are held in right Gedan-barai.

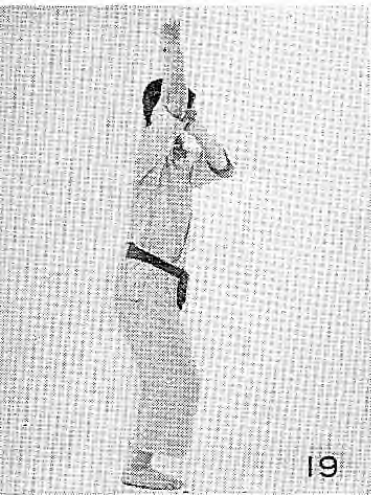
15 From the same stance, face to the left bringing the hands up as illustrated.

16 Swing around the right foot kicking the palm of the left hand.

17 Bringing the right kicking foot down to stand in Kiba-dachi with position of elbow and hand as illustrated.



18 Keep the right foot on the spot bringing the left foot up as illustrated. Position of fists is Morote-uke.



19 Keep the right foot on the spot and slide the left foot out in right Kokutsu-dachi raising the arms up as illustrated.
Note : Turn the head so that it will be facing to the rear.

20 Turn with a leap as illust-rated.

21 Upon landing bring the fists down in Gedan-juji-uke.

22 Slide the.right foot forward to right Zenkutsu-dachi, raising the fists up in Chudan Moro-te-uke.

23 Keeping the right foot on the spot, turn 180° to the left swinging the hands into position of Gedan-hiza-uchi. Stance is Zenkutsu-dachi.

24 From Zenkutsu-dachi, shift into right Kokutsu-dachi raising the hands as illustrated.

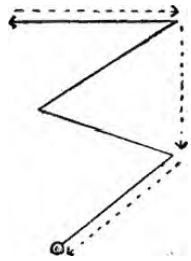
25 Opposite that of No. 23.

26 Opposite that of No. 24.

27 Return to the same stance as in No. 1.

Jiyu-Kumite (free fighting) among senior grade students boy at left attempts Mawashi geri as boy at right uses Jodan-ashi-barai.

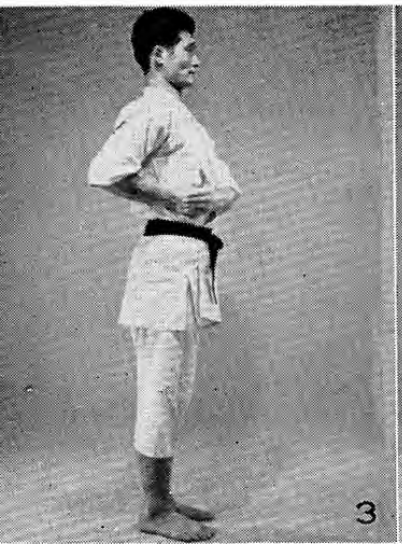
Saifa (Form)



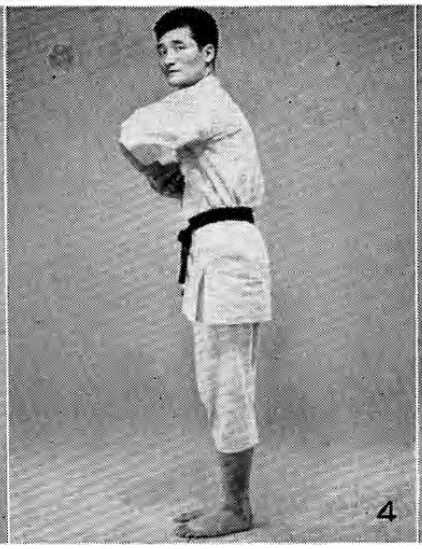
The pattern of movement

1 Musubi-dachi : Meditation (Closing the eyes for a few seconds). Put both hands together, the left hand over the right.

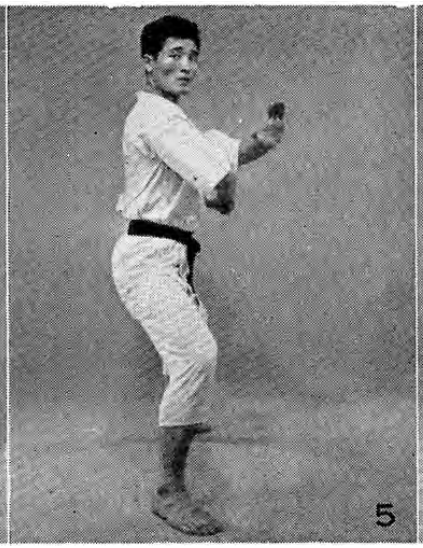
2 Open the right foot a half pace from natural standing posture to stand in Soto-hachi-ji-dachi. Note : When executing this movement, exhale violently Breathe out.



3 Take a step with the right foot forty-five degrees (45°) to the right and draw the left foot to it. At the same time both hands should be held at the side as shown in the figure.

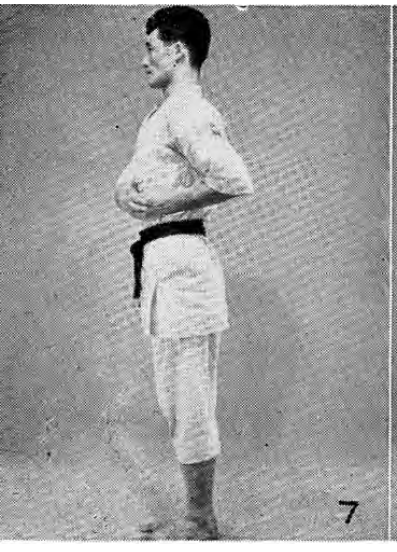


4 Practice right Hiji-uchi on the spot.

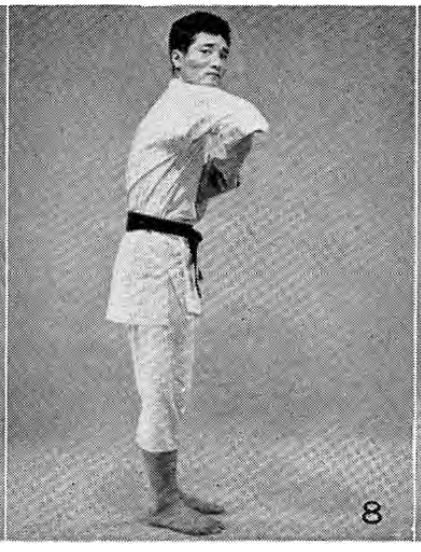


5 At the next moment, move the left foot out to the left to stand as Shiko-dachi.

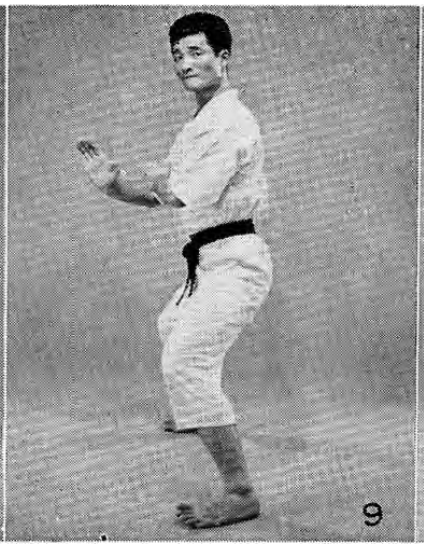
6 At the same time practice right Uraken.



7 Turn the right foot forty-five degrees (43°) right and draw the right foot to the left foot.

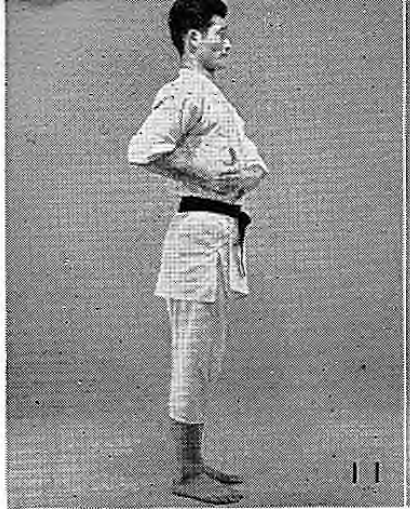


8 Practice Hiji-uchi.

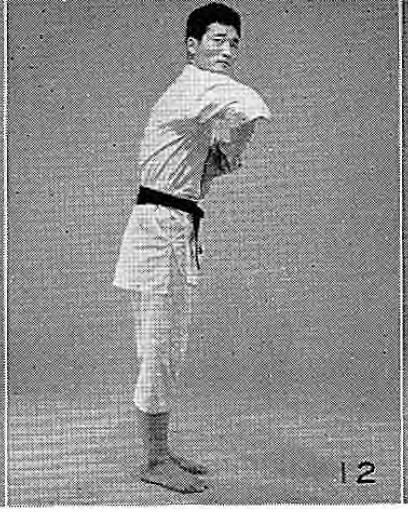


9 At the next moment, move the right foot out to the right to stand in Shiko-dachi.

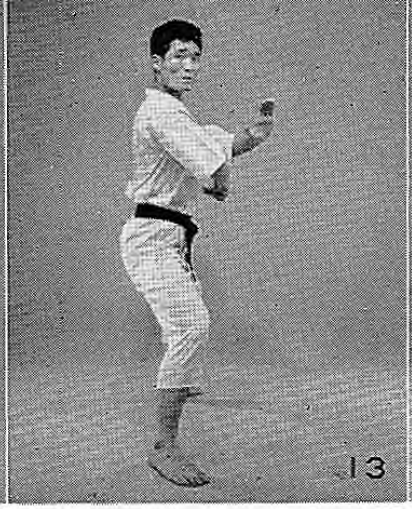
10 Practice left Uraken.



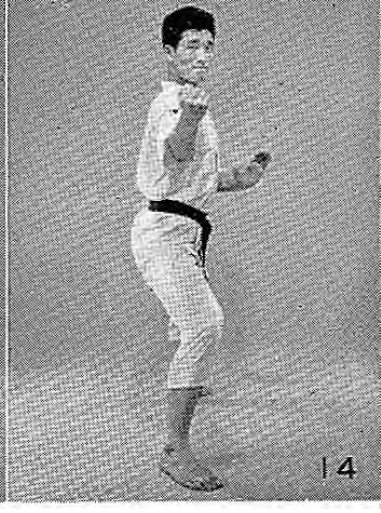
11 Movement identical with figure 3.



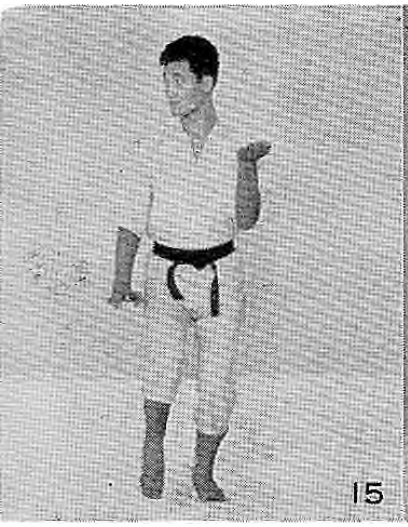
12 Practice left Hiji-uchi on the spot.



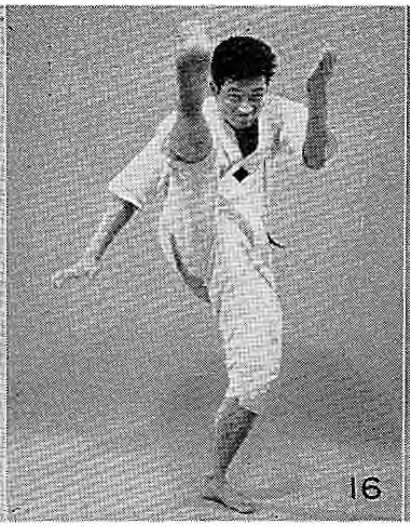
13 Movement identical with figure 5.



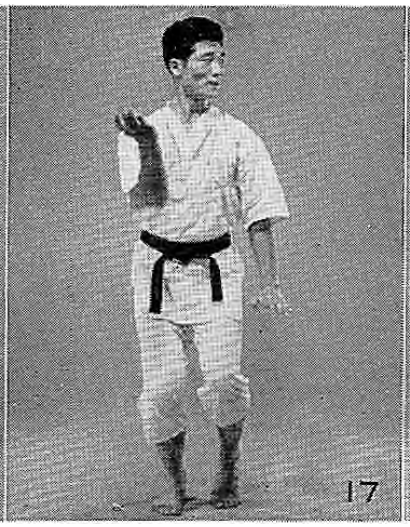
14 Practice right Uraken.



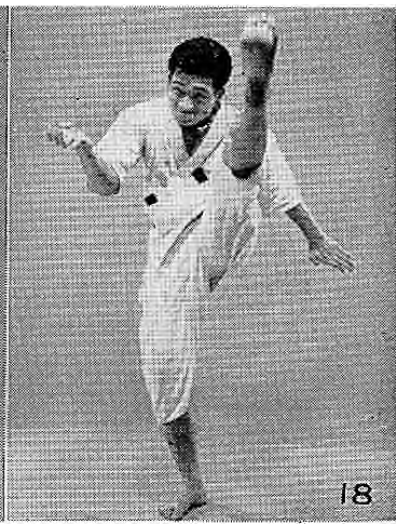
15 Turn the left foot forty-five degrees (45°) to the left using the right leg as its axis and draw the right foot to the left foot. Then practice Yoko-uke with the left hand and Gedan-barai with the right hand, facing to the right.



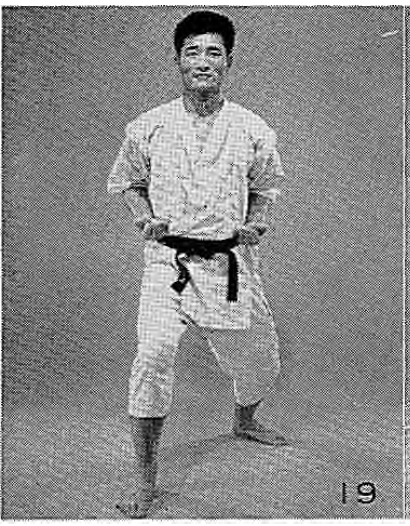
16 Practice right Mae-geri on the spot.



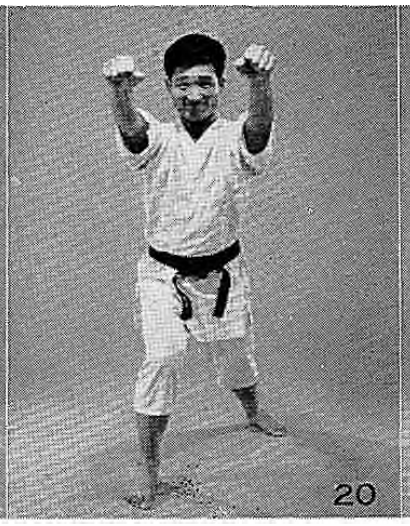
17 Take a right sidewards step with the right foot and draw the left foot to the right foot. Then practice Yoko-uke with the right hand and Gedan-barai with the left hand facing the left.



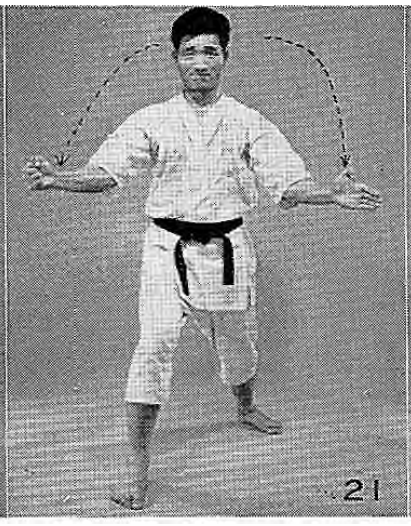
18 Practice left Mae-geri.



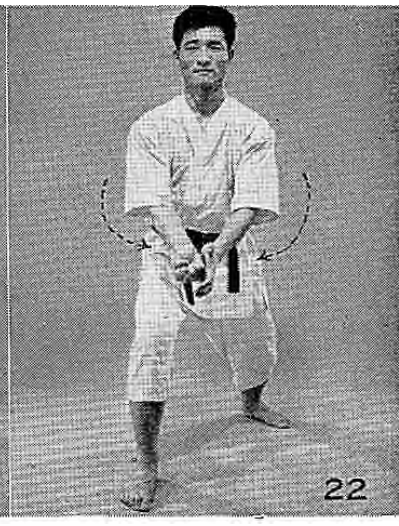
19 Move the left foot one step backwards to stand in Zenkutsu-dachi and put both fists to the waist as shown in the figure.



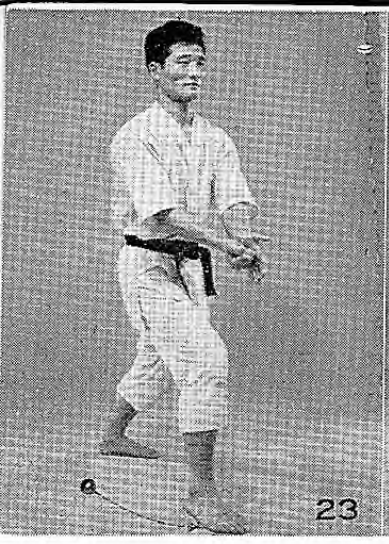
20 Strike opponent's chest with both fists.



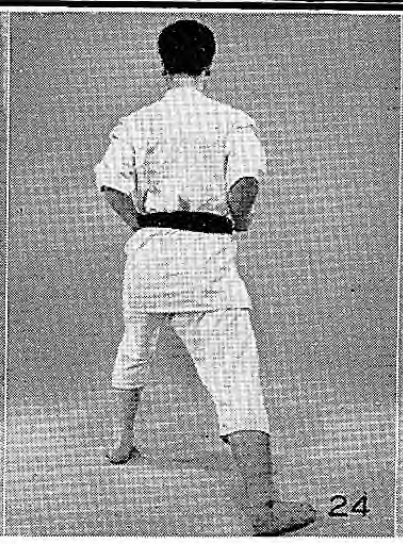
21 Draw semicircles with both fists.



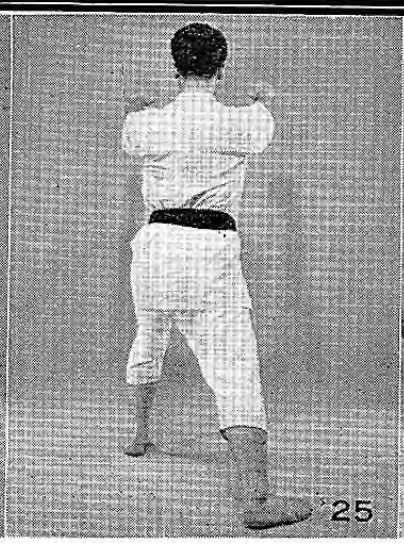
22 Bring the hands together as shown in the figure.



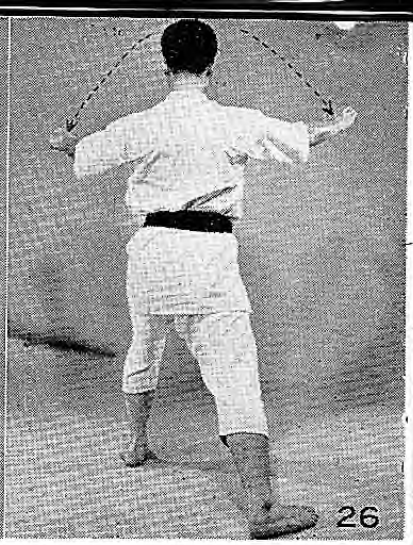
23 Slide the right foot thirty degrees (30°) to the left preparatory to attacking the opponent in the back.



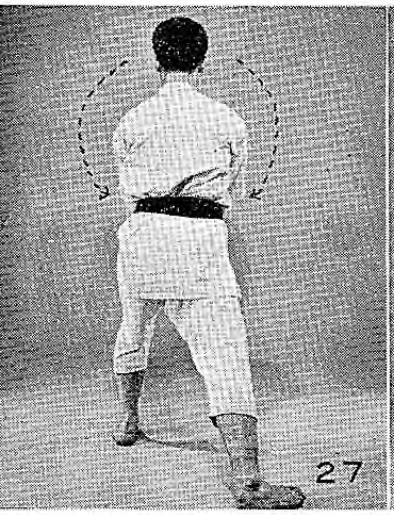
24 Keeping the feet in the same position turn the body one hundred and eighty degrees (180°) to the left and put both fists to the waist.



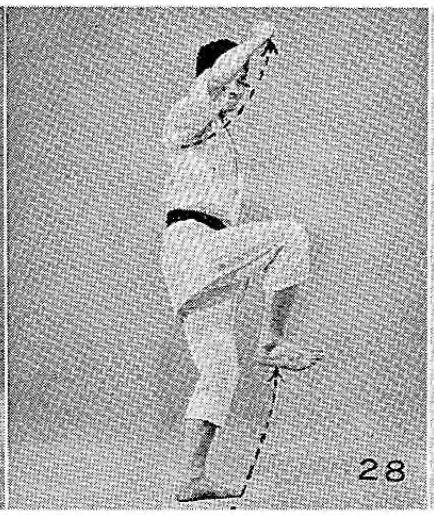
25 Strike the opponent's chests with both fists.



26 Draw semicircles with both hands.



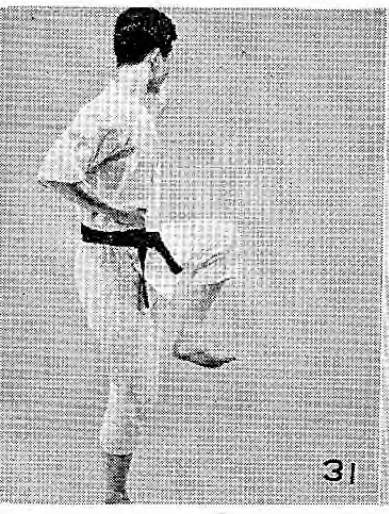
27 Bring the hands together as shown in figure 22.



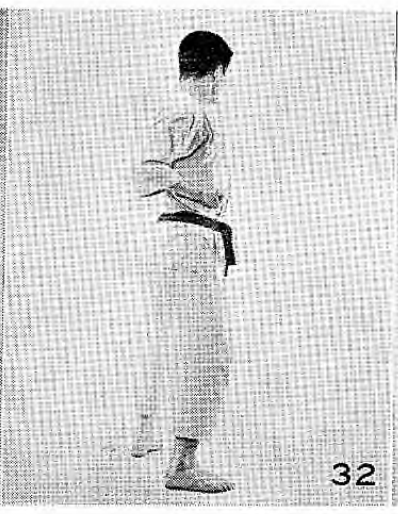
28 Sweep the opponent's feet off the floor with the right foot, turning the body ninety degree (90°) to the right.

29 Turn the body ninety degrees (90°) further to the right and practice right Tettui yelling fiercely.

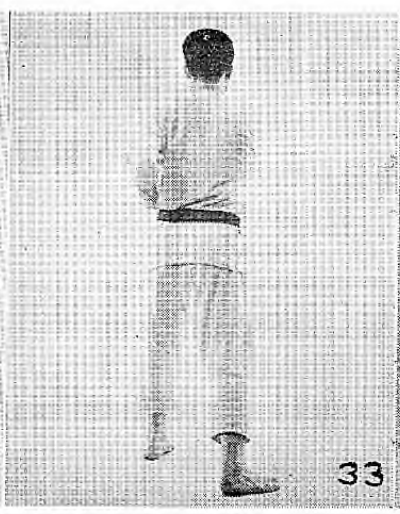
30 Practice left Gedan-tsuki.



31 Sweep the opponent's feet off the floor with the left foot, turning the body to the left.

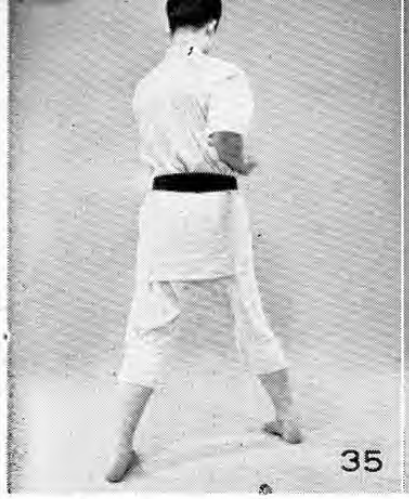


32 Practice left Tettsui with a yell as you let the left foot down.

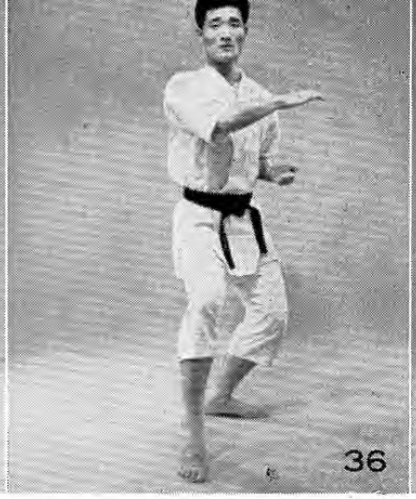


33 Practice right Gedan-tsuki.

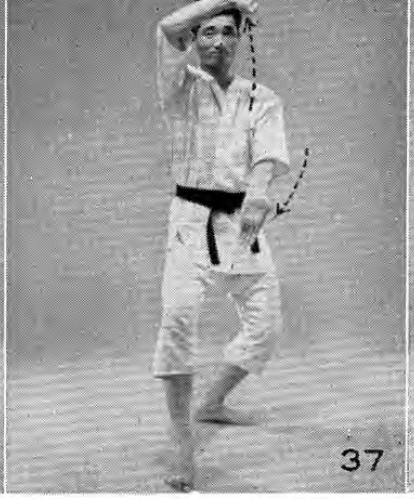
34 Move the right foot forward to stand in Sanchin-da-chi.



35 Practice left Chudan-sei-ken-oi-tsuki.



36 Turn the left foot forty-five degrees (45°) to the right using the right foot as its axis to stand in Neko-ashi-dachi. Turning one hundred and eighty degrees (180°) to the right hold the hand as shown in the figure.



37 Move both hands as shown in the figure.

38 Practice Mawashi-ukc with both hand as shown in the figure.

The 'Kumite' in a pine-wood.

Seenchin (Form)

1 Heikodachi (parallel stance)

2 Take a sliding step forward with the right foot turning the body at about a 45° angle. Stance is Shiko-dach with the position of fists as shown in the illustration.

3 Raise the hands in front of the face, palms outward.

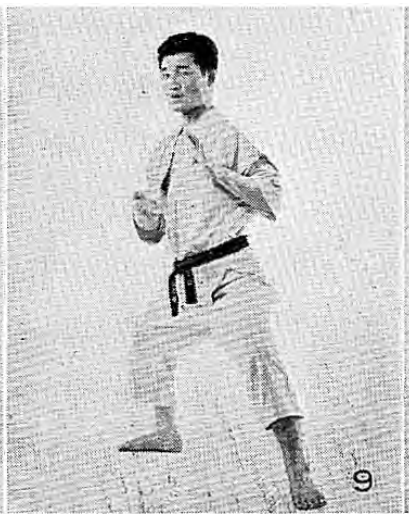
4 Right Chudan-uke.

5 While drawing the opponent towards you with right Tensho-kake, strike him with left Nukite. Note : The position of the feet does not change in Nos. 2, 3, 4 and 5 ; all movements are executed slowly and uninterruptedly.

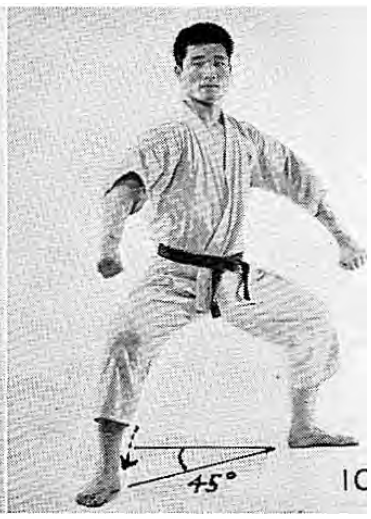
6 Take a sliding step forward with the left foot turning the body at a 45° angle. Stance is Shiko-dachi with the position of fists as shown in illustration. (This is just reverse that of No. 2.

7 Opposite that of No. 3.

8 Opposite that of No. 4.

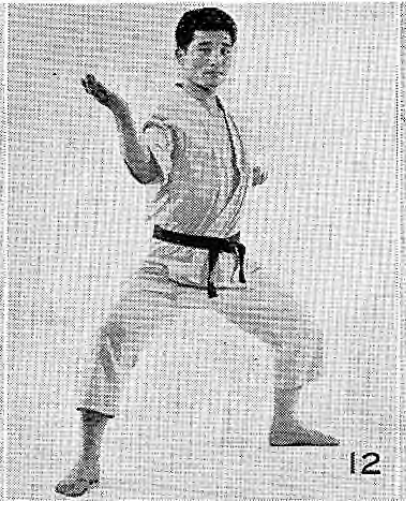


9 Opposite that of No. 5.



10 Same as No. 2.

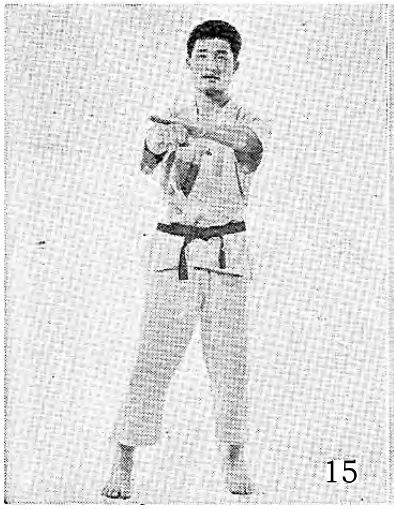
11 Same as No. 3.



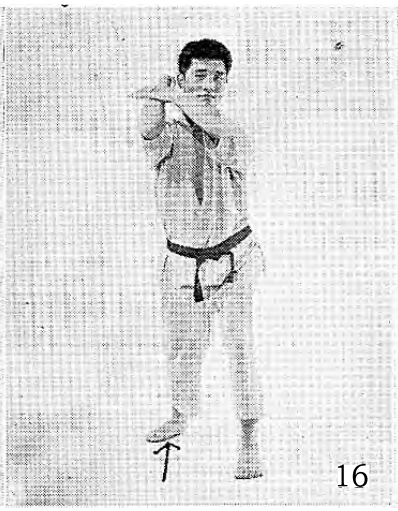
12 Same as No. 4.

13 Same as No. 5.

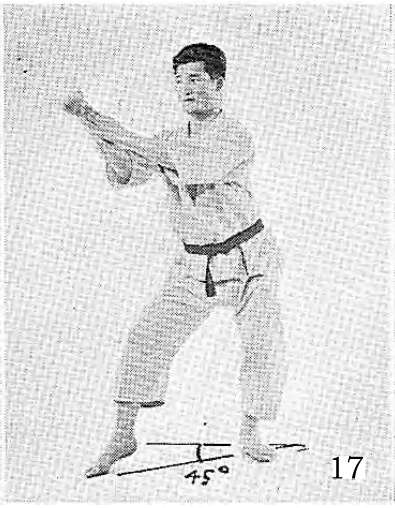
14 Lift the right leg (like a crane standing on one leg) and bring the right fist up (fingers side up) to rest on the palm of the left hand as illustrated.



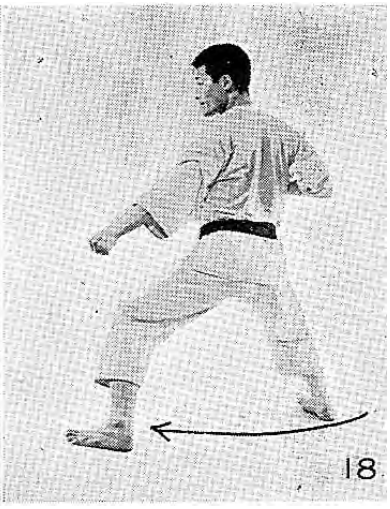
15 Strike out with Chudan-tsuki (palm of the left hand resting on the back of the fist).



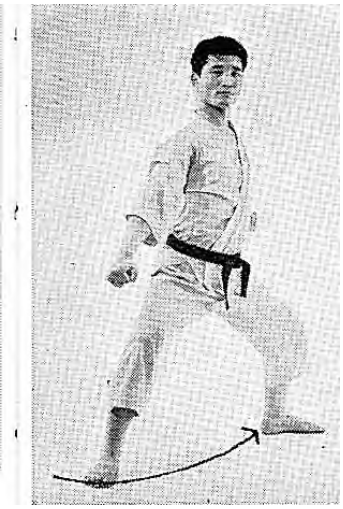
16 With the right foot, take a sliding step backwards into the position of Zenkutsu-dachi and hit with right Hiji-uchi with the left hand resting on the right forearm.



17 With the weight balanced on the left foot, take a sliding step 45° to the right front. Standing in left Kokutsu-daehi bring the right hand to the position of Jodan-uke placing the left hand alongside the wrist and forearm of the tight hand.

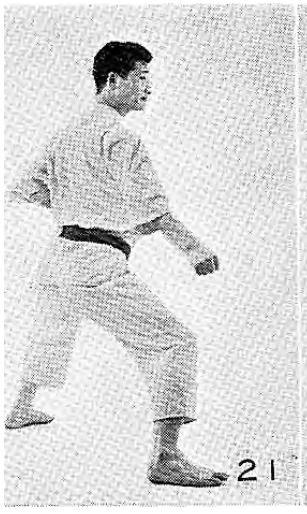


18 Sliding the left foot forward, stand in Shiko-dachi and at the same time, bring the first down in the position of left Gedan-barai.

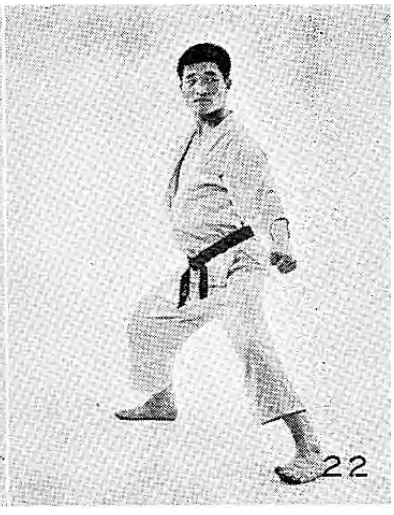


19 Sliding the left foot to the left rear (stance is Shiko-dachi) bring the fist down to right Gedan-barai.

20 Position of feet and hands is opposite to that of No. 17.



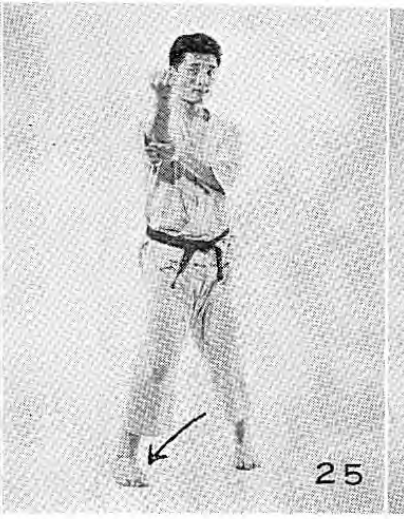
21 Position of feet and hands is opposite to that of No. 18.



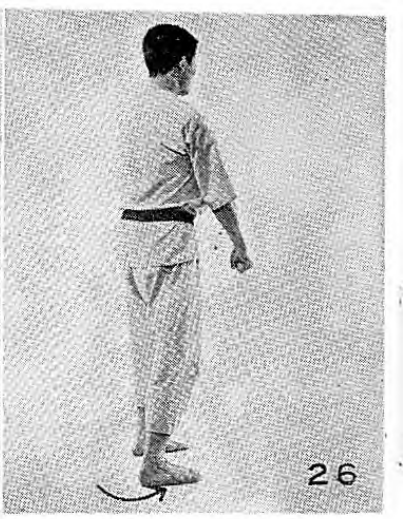
22 Position of feet and hands is opposite to that of No. 19.

23 Drawing the left foot back (stance is Shiko-dachi), bring the hands up in position as illustrated.

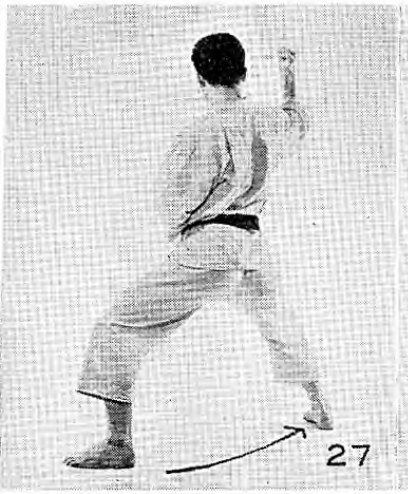
24 Drawing the left foot back (stance is Shiko-dachi), bring the hands up in position just opposite that of No. 23.



25 Slide the right foot forward in position of Sanchin-dachi (see illustration) and at the same time strike out with right Uraken, the left hand grasping the right forearm.

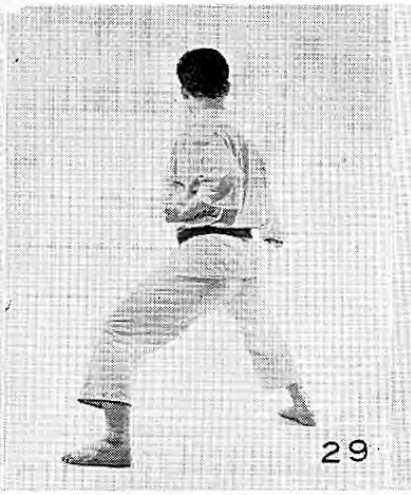


26 Keeping the left foot stationary, cross the right leg over the left leg swinging the body around to the left in the position of Sanchin-dachi. Simultaneously, swing the left fist to the position of Chudan-uke and the right fist down in Gedan-barai.

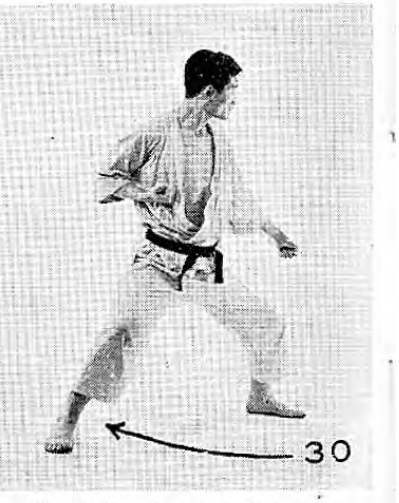


27 Slide the right foot forward to the position of Shiko-dachi, bringing the right fist up as if hitting your opponent's chin (like an upper-cut).

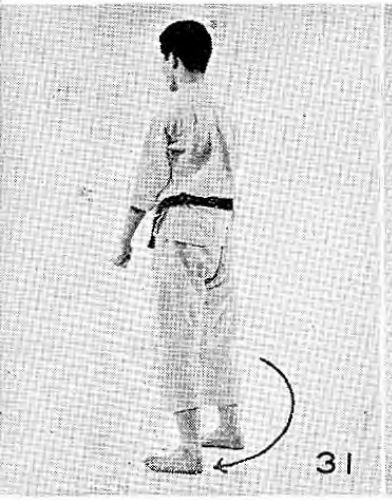
28 From the same stance, strike out with right Uraken-ganmen-uchi, (a blow in the face with the back of the fist).



29 Again from the same stance, bring the right list down to right Gedan-barai.



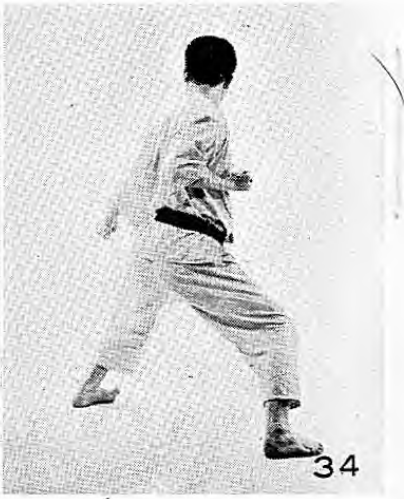
39 Swing the right foot behind the left foot (balancing your weight on the left foot) into the position of Shiko-dachi and bring the left fist down to left Gedan-barai.



31 Movement of feet and hands is opposite that of No. 26.

32 Movement of feet and hands is opposite that of No. 27.

33 Movement of feet and hands is opposite that of No. 28.



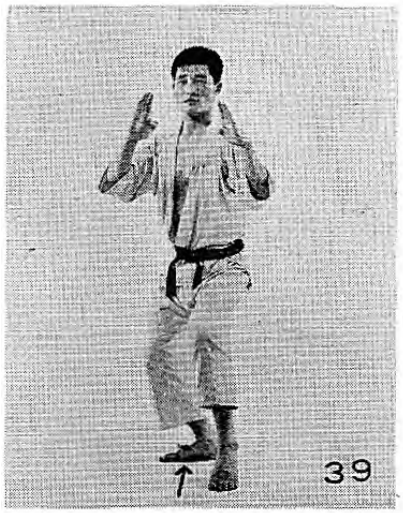
34 Movement of feet and hands is opposite that of No. 29.

35 Movement of feet and hands is opposite that of No. 30.

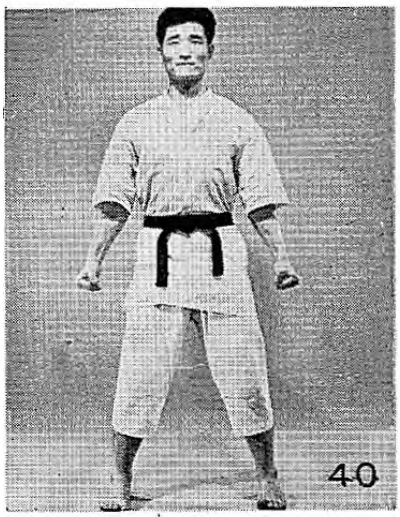
36 Pivoting on the left foot swing counter-clockwise from the rear by doing Hiji-uchi from Neko-ashi-dachi stance.

37 Take a sliding step forward with the left foot and do left Hiji-uchi from Nekoashi-dachi.

38 Take a hopping step forward with the right foot and swing out with right Uraken.

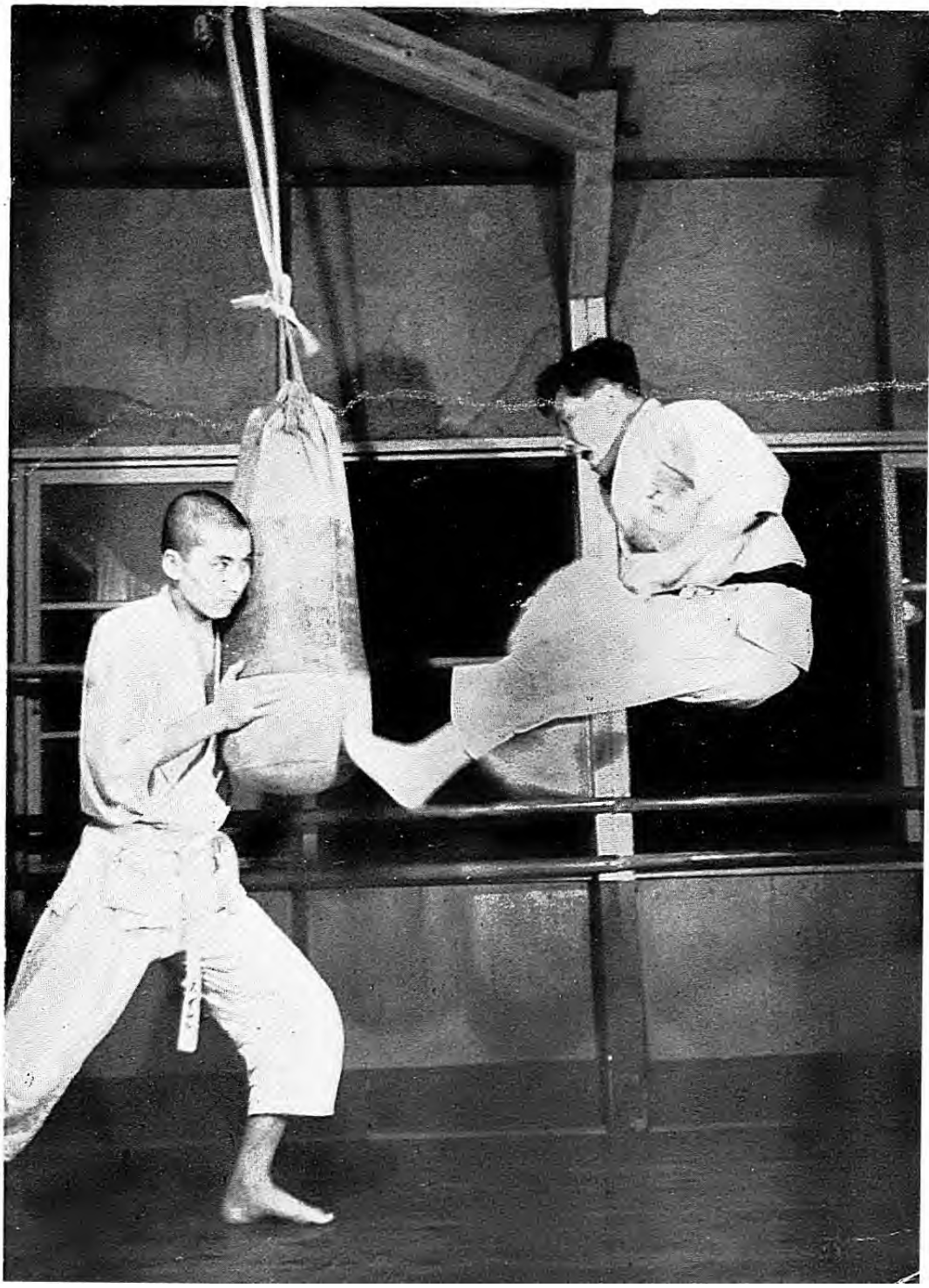


39 Sliding the right foot back to the rear in the stance of left Nekoashi-dachi.. bring the hands up as shown in the illustration.



40 Return to the pose shown in No. 1.

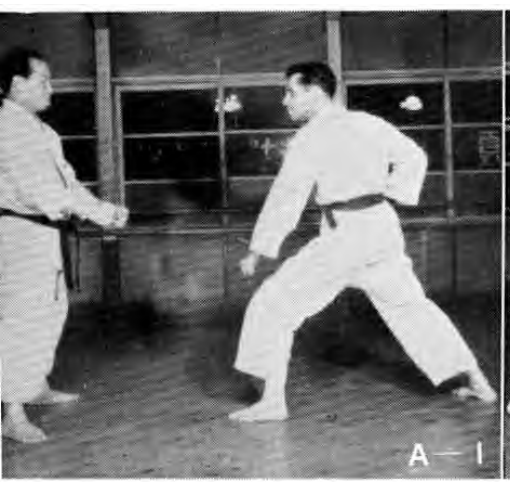
Practicing Nidan-geri. (Jumping left-right)



IPPON KUMITE

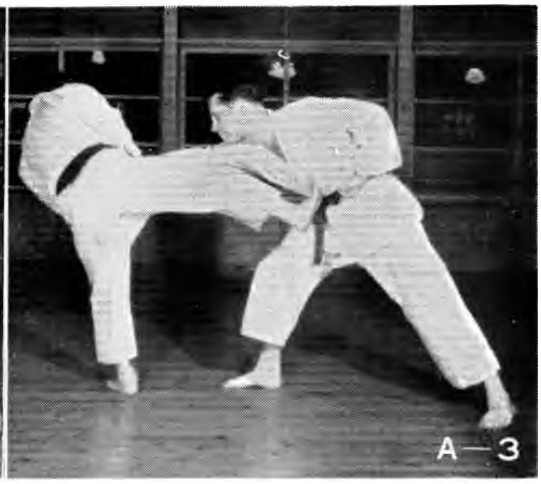
(Part One of Defense Techniques)

There are three Kumites : Sanbon-Kumite, Ippon-Kumite and Jiyu-Kumite. Jiyu-Kumite is a Kumite to be used for an actual fight. Sanbon-Kumite is a modified use of Jiyu-Kumite, and Ippon-Kumite is a simplified form of Sanbon-Kumite. Ippon-Kumite is the fundamental Kumite which is indispensable to Jiyu-Kumite and the strength and weakness of Karate depends upon this Kumite.

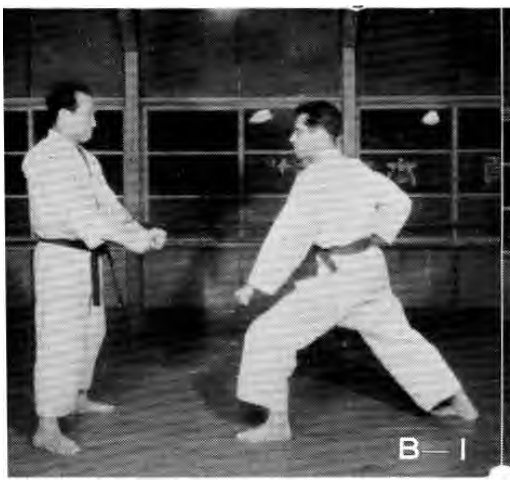


A-1: A pose of attack and defense.

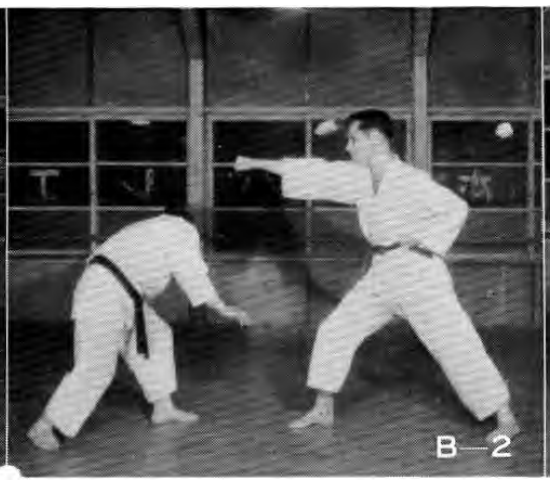
A-2: Stop the opponent's Chudan-tsuki with Shuto, using both hands. (Illustration shows how to use the hands.)



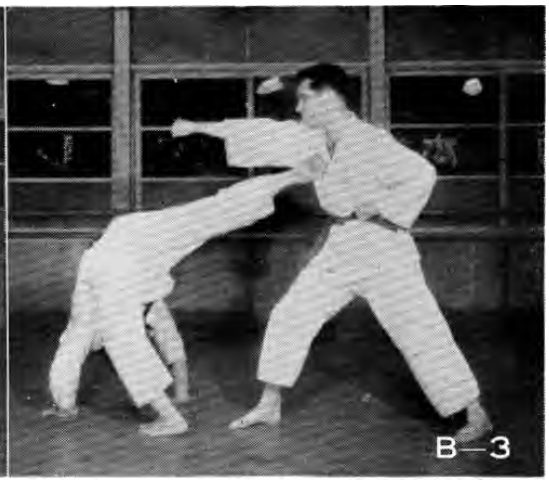
A-3: Taking advantage of your opponent's strength, step backwards kicking his stomach with Mae-geri.



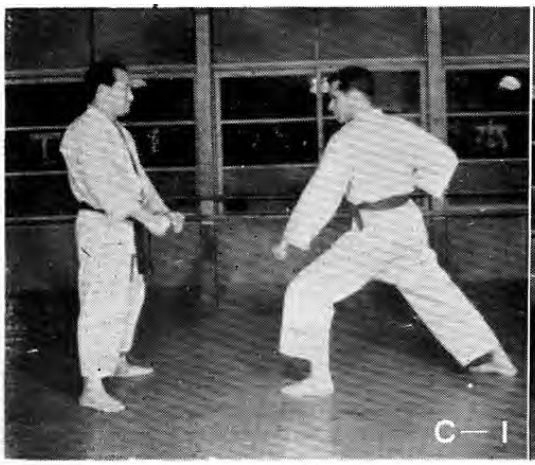
R-1 : A pose of attack and defense.



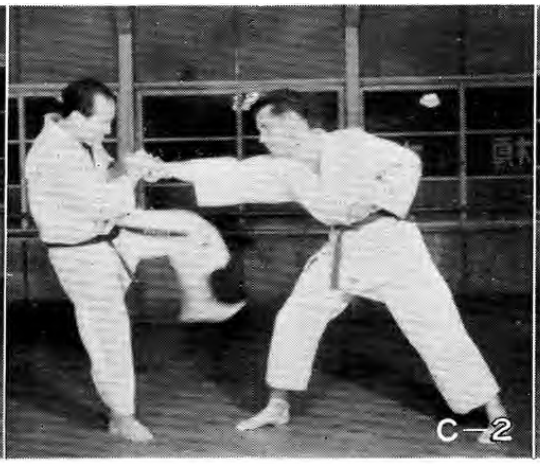
B-2: Without attempting to stop the opponent's Jodan-tsuki, bend to the left underneath his striking arm.



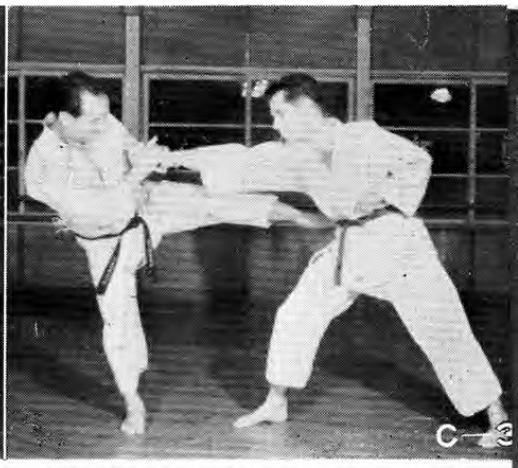
B-3: Kick his chest with your right foot **as shown in the figure.**



U-1 : A pose of attack and defense.

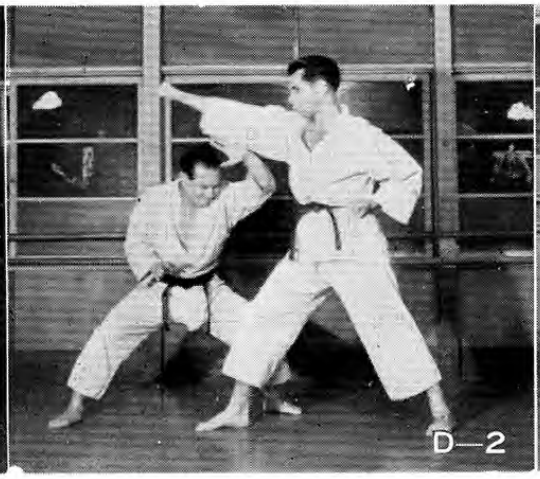


C-2: Stop the opponent's Chudan-tsuki with Shuto using both hands and pull his hand towards you.

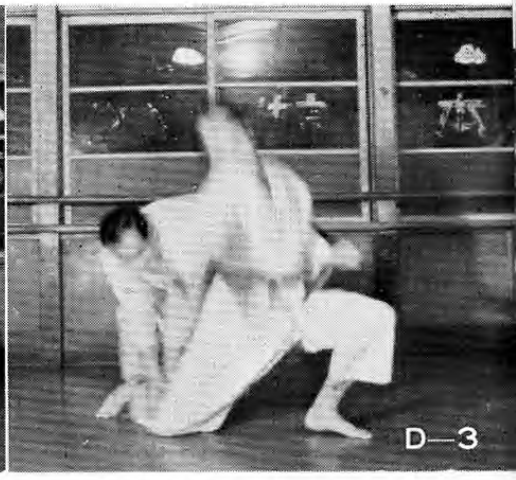


C-3 : Kick him in his side with all your might.

D-1: Block the opponents Jodan-tsuki with Shuto-soto-uke.



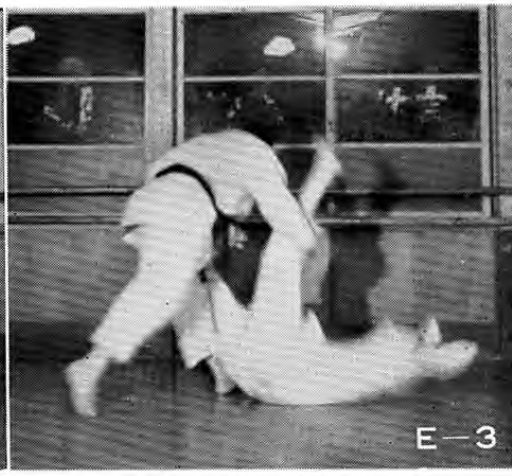
D-2 : Seize the knee-joint of his right leg with both hands.



D-3: Bend the knee-joint with all your strength. Note : Be sure to push forward obliquely. This is the best way to bend the knee-joint.

E-1: Stop the opponent's right jodan-tsuki with left Chudan-shuto-uchi-uke.

E-2 : Scoop up his knee with your right hand seizing his right hand with your left hard.
Note : Scoop his knee from the outside.



E-3: Throw him down with both hands with all your strength as shown in the figure.

IPPON-KUMITE

(Part Two)

A-1 : Pose of attack and defense.

A-2 : Block opponent's Chudan-tsuki with your left hand and strike him in the face with the right hand.

B-1 : Pose of attack and defense.

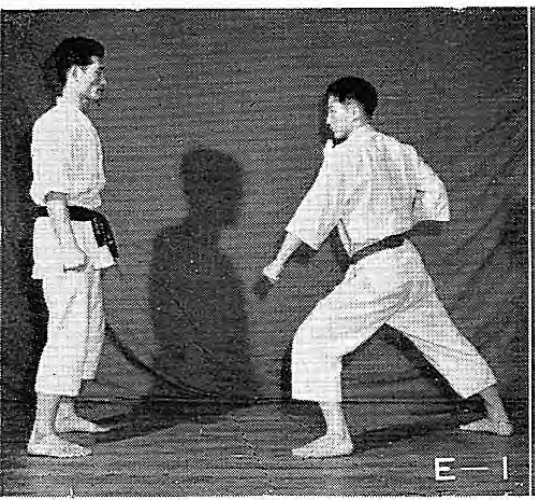
B-2: Stop the opponent's Chudan Tsuki with Soto-uke and strike his ribs with left Shita-tsuki.

B-3: Pose of attack and defense.

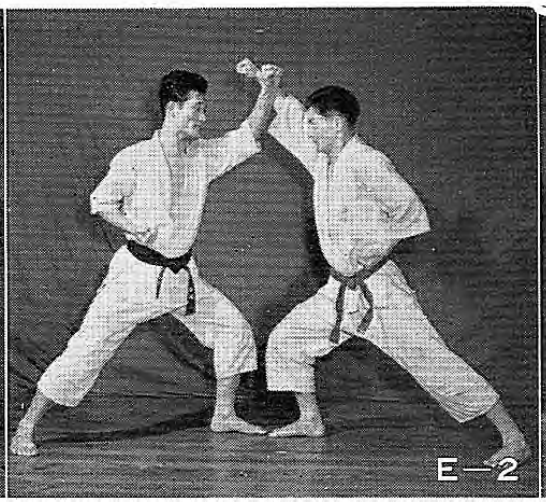
D-2: Avoid the opponent's Jodan-tsuki by leaning to the left and strike his ribs with right Chudan-tsuki.

D-1 : Pose of attack and defense.

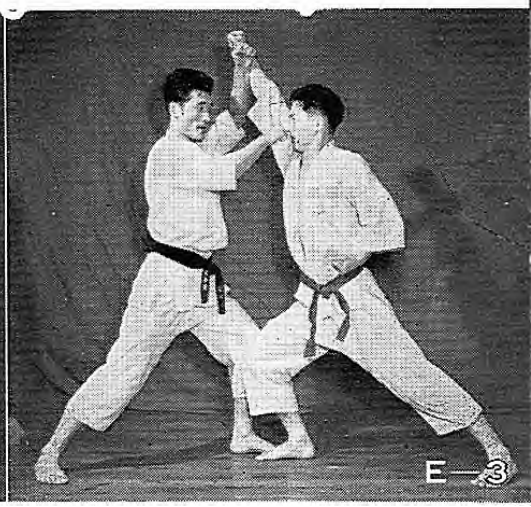
D-2: Avoid the opponent's Jodan-tsuki by leaning to the left and kick him in the face by Mawashi-geri.



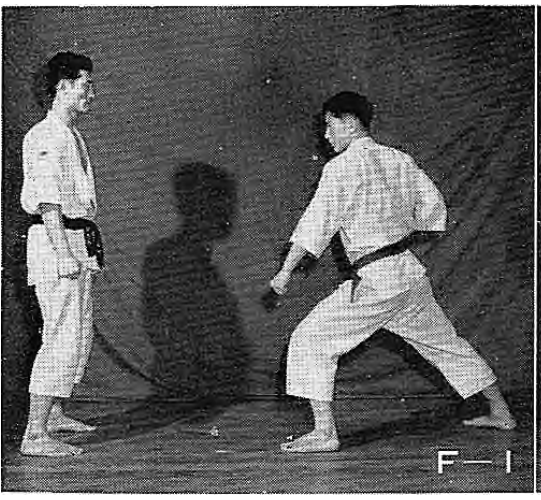
E~1 : Pose of attack and defense.



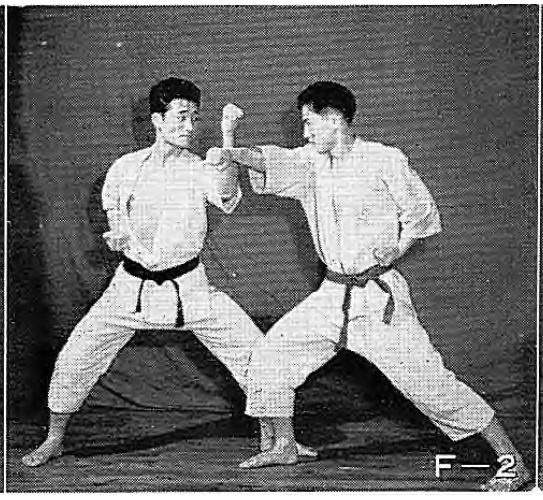
E-2 : Stop the opponent's Jodan-tsuki with Jodan-uke.



E-3 : Strike him in the face.

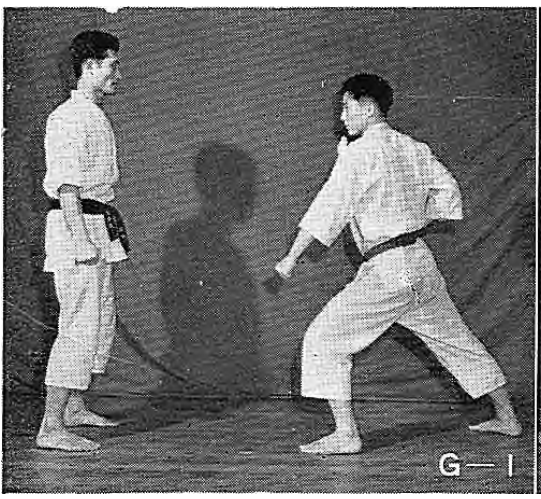


F-1 : Pose of attack and defense.

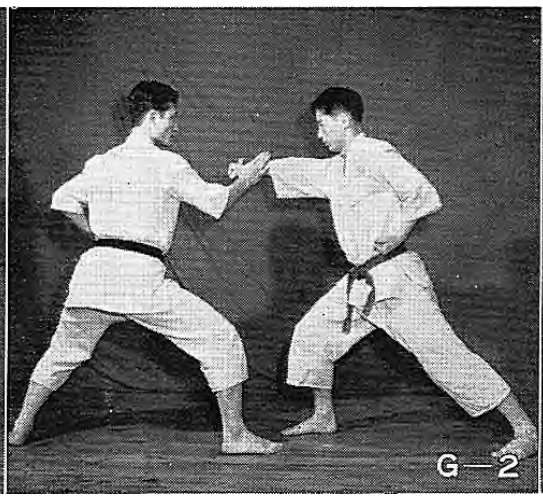


F-2: Stop the opponent's Chudan-tsuki with Chudan-soto-uke.

F-3 : Follow through by striking his ribs with Chudan-tsuki.



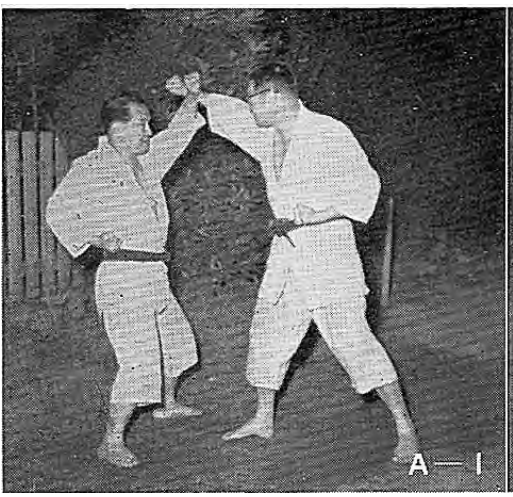
G-1 : Pose of attack and defense.



G-2: Stop the opponent's Chudan-tsuki with Shuto-uchi-uke.

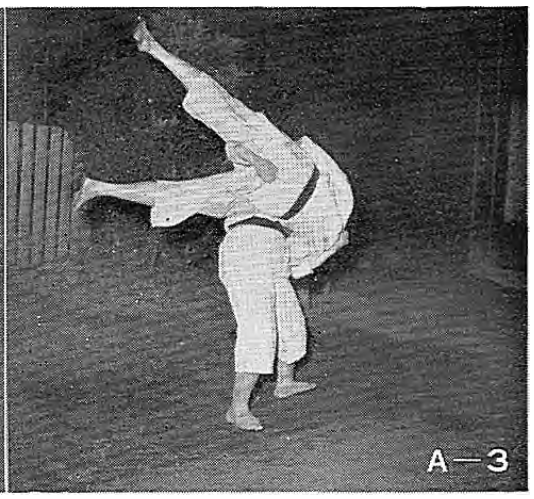
G-3: Kick the opponent's solar plexus by Mawashi-geri.

IPPON-HENKA-KUMITE (Variation of Ippon-Kumite)

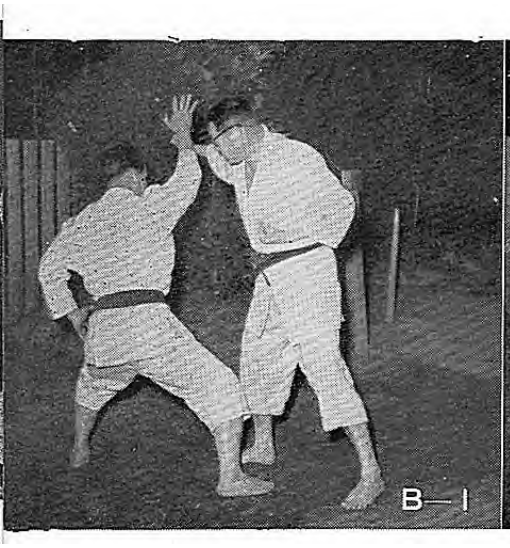


A-1: Stop the opponent's Jodan-tsuki with Jodan-uke.

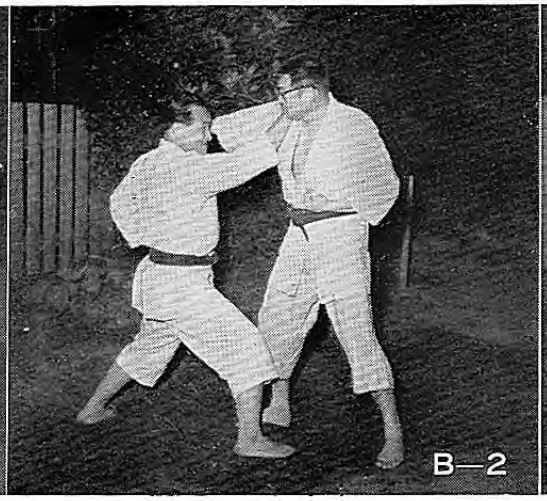
A-2: Turn to his flank and put your hand between his thighs.



A-3: Lift up his trunk and throw him upside down as shown in the figure.



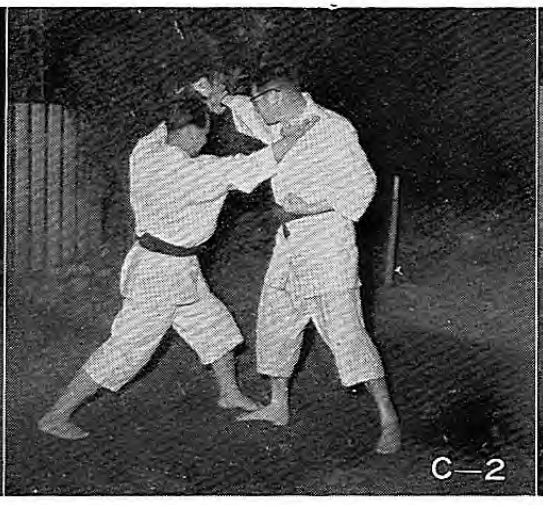
B-1: Stop the opponent's Jodan-tsuki with Shuto-uchi-uke.



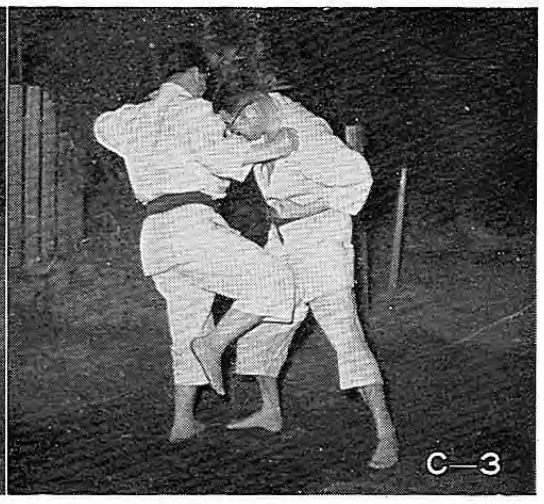
B-2: Strike him at the side of his neck.

B-3 : Lift him up by the reverse form of figure A-3 and throw him upside down.

C-1 : Pose of attack and defense.

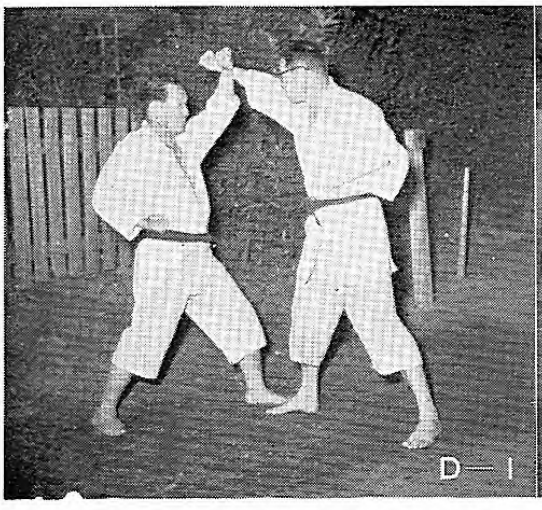


C-2 : Stop the opponent's Jodan-tsuki with left Shuto-uke and at the same time, strike the side of his neck with right Shuto.



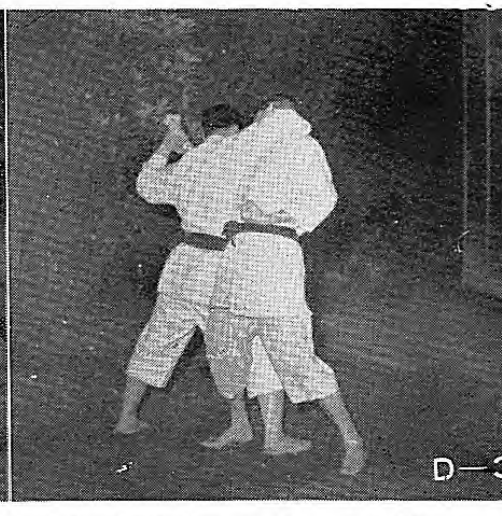
C-3: Simultaneously, grasp his collar and practice Hiza-kin-geri (genital kick).

The Kumite on a rock.

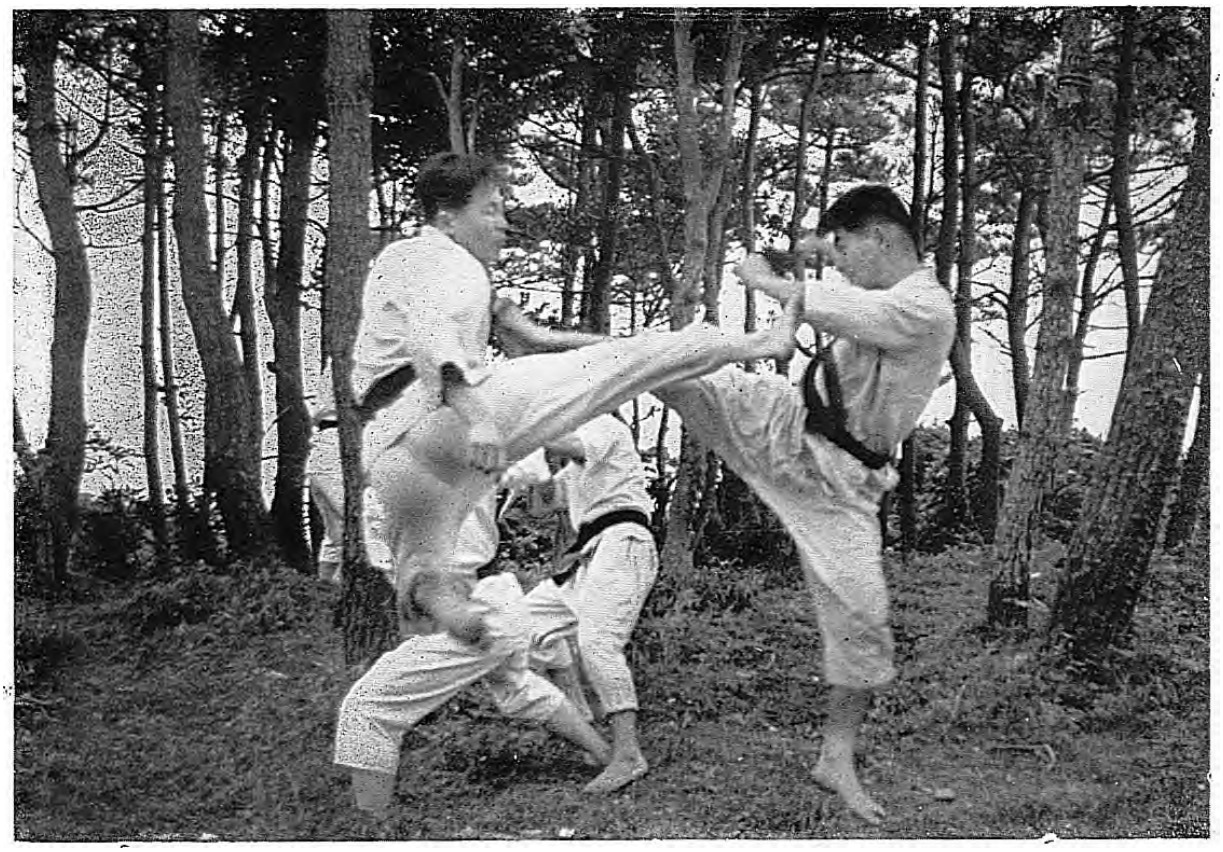


D-1 : Stop the opponent's ,jodan-tsuki by Jodan-uke.

D-2: Move your right leg behind the opponent's left leg, simultaneously striking his chin with right Shotei.



D-3: Continuing, at the same time hold the opponent's neck with the right arm and practice Osoto-gari. Note : In D-2 and D-3, the left hand should seize the opponent's arm tightly without letting him go.

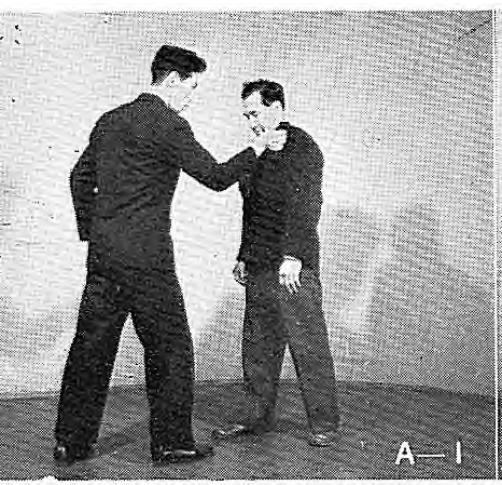


The Kumite in a pine-wood.

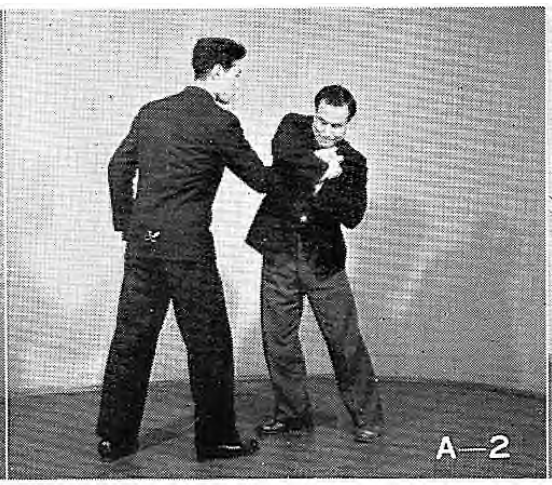
GYAKU KUMITE (Part Three of Defense Techniques)

Kumite and Gyaku-Kumite are essential techniques for defense. Sufficient training in these techniques will prove to be invaluable in actual fighting.

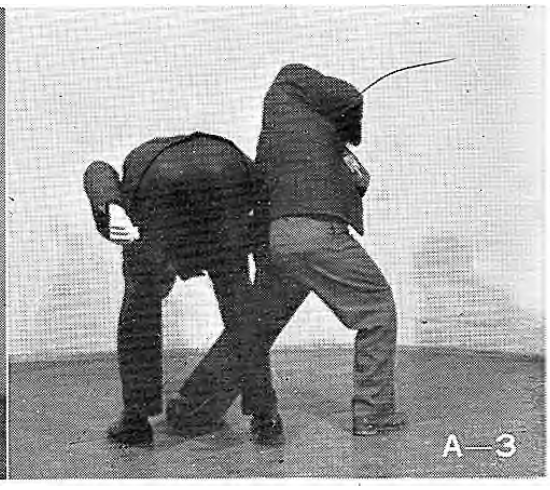
Soto-Otoshi



A-1 : When your collar is grasped by an opponent.

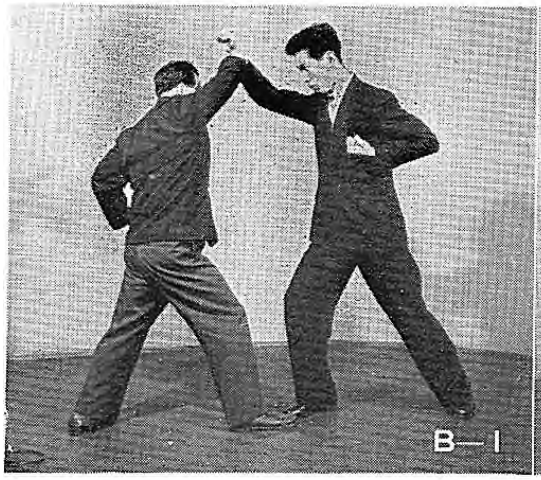


A-2: Catch the opponent's wrist with both hands. Note : Be sure to put strength in the thumbs and fingers.

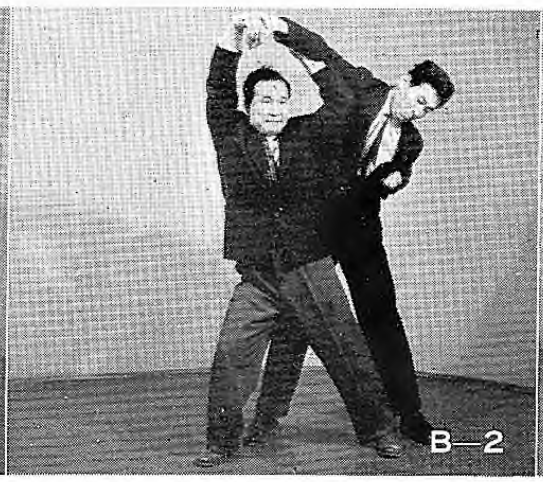


A-3: Twist the opponent's wrist by swinging your left foot clockwise using the right leg as an axis. (See figure.)

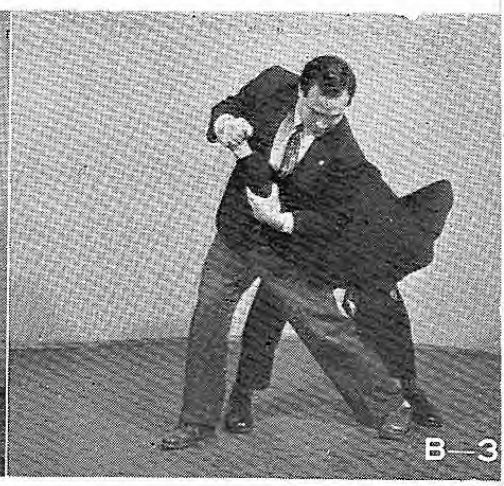
Otoshi-Gyakute



B-1 : Stop the opponent's Jodan-tsuki by Jodan-uke.

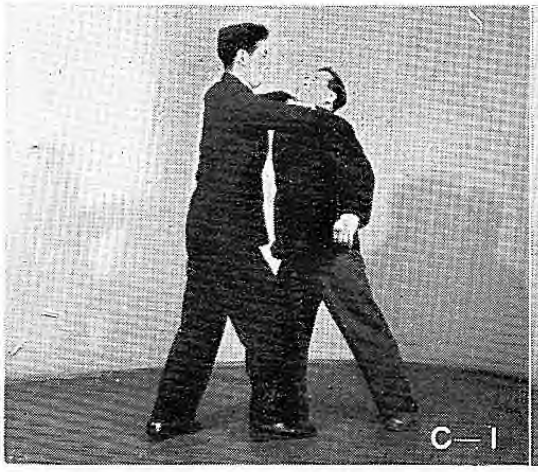


B-2: Catch the opponent's wrist with the right hand while pivoting on the right foot, and grasp his elbow-joint with the other hand holding his arm *overhead.*

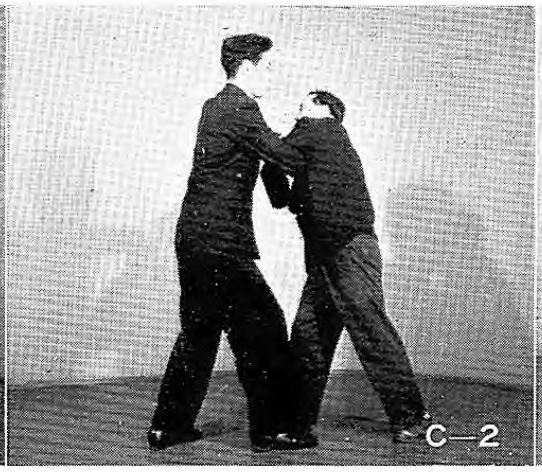


B-3: Twist the opponent's wrist and drag his arm under your arm.

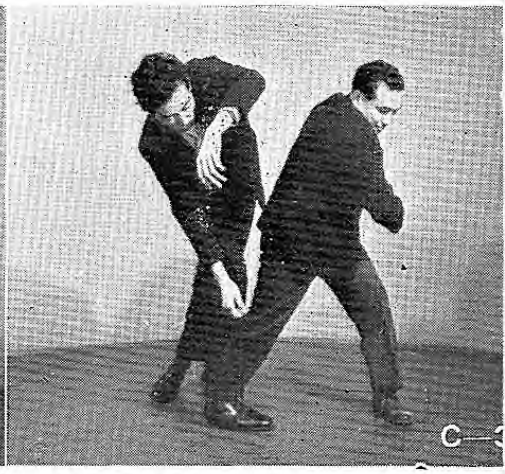
Kubishime-Barai



C-1: When the neck is grasped by the opponent.

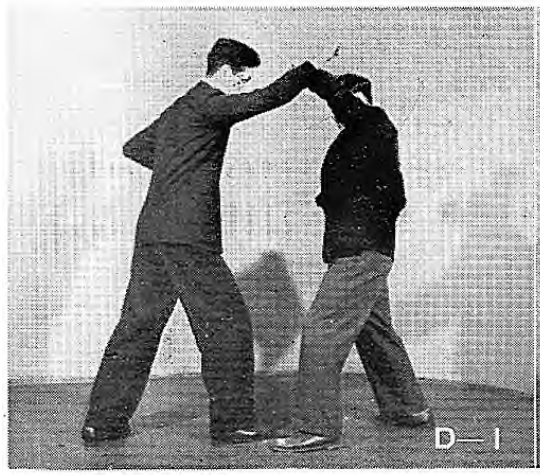


C-2: First, put one of your arms between the opponent's encircling arms from the upper side and join your hands in a tight grasp.

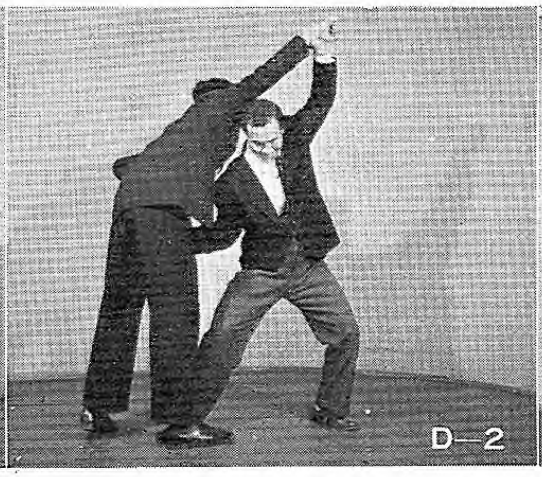


C-3: Break the opponent's hold by swinging into the direction of the inserted arm.

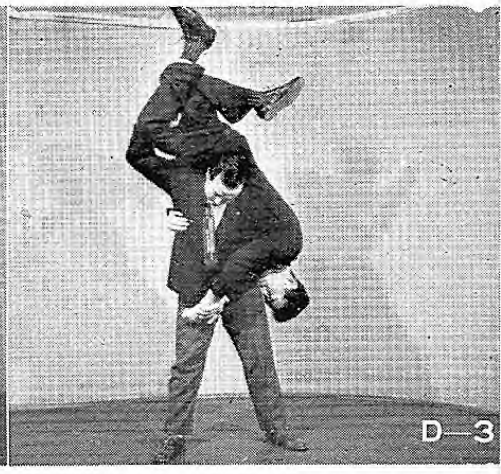
Kata-guruma



D-1 : Stop the opponent's Jodan-tsuki by Jodan-uke.



D-2 : Seize the attacker by his wrist and at the same time, put the other hand between his thighs. Note : In this case, quickly shift yourself close to the opponent's body.

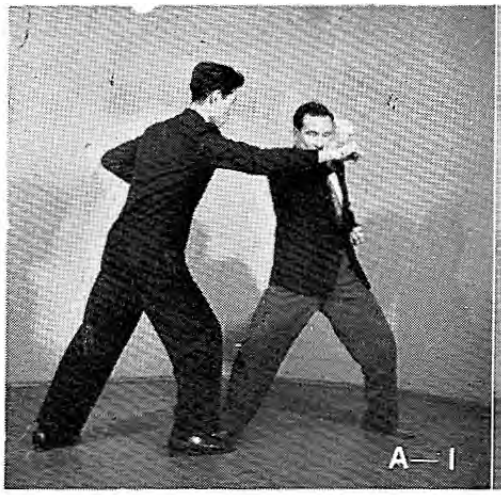


D-3 : While pulling the opponent's hand, raise the other hand placed between his thighs and shoulder him to throw him down in a circular motion.

KIME WAZA

(Part Four of Defense Techniques)

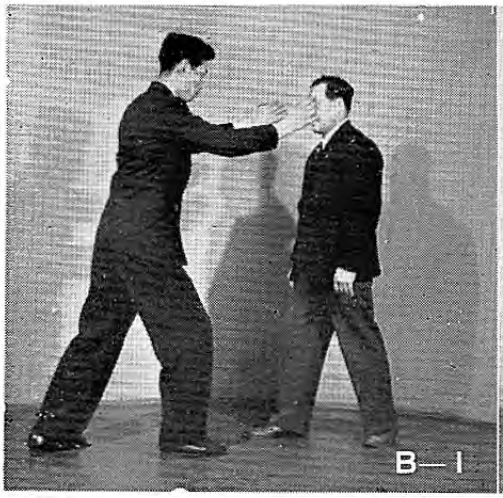
Variety of Jodan-tsuki Chudan-tsuki and Gedan-tsuki



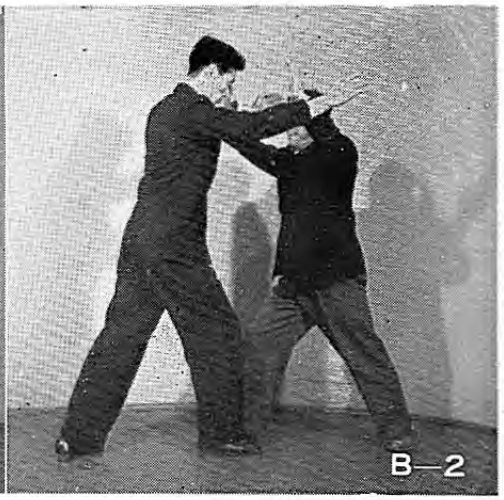
A-1 : Stop the opponent's Chudan-tsuki by Chudan-uke.

A-2 : Strike his stomach quickly with the elbow.

Udewa

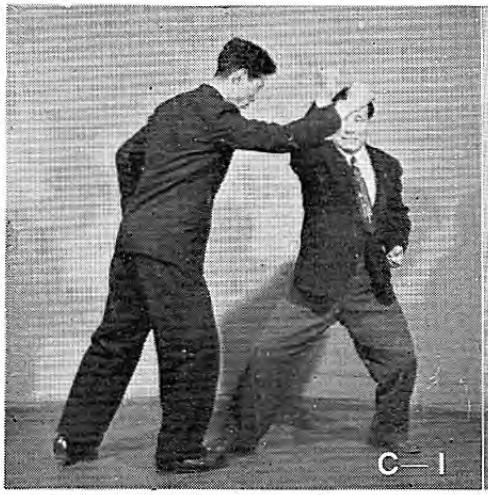


B-1 : When the opponent tries to grasp the collar as in `Judo' play.



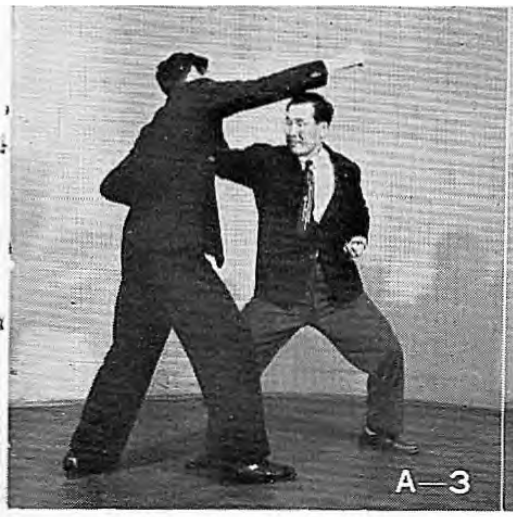
B-2: Parry his arms by crossing both hands.

Yaridama



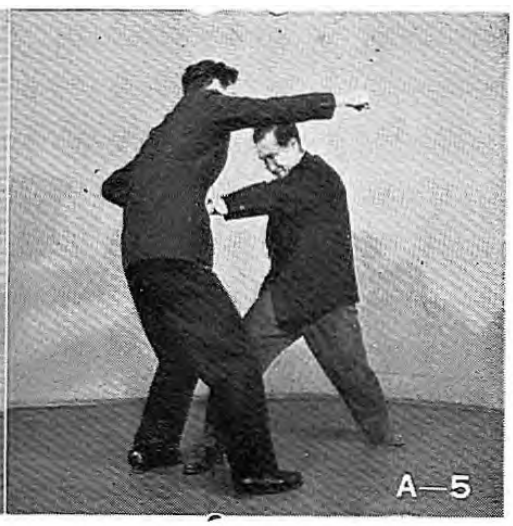
C-I : Stop the opponent's Jodan-tsuki by Jodan-uchi-uke.

C-2 : Strike his face with Uraken of the same hand.



A-3: With the same hand strike his face as if drawing a half circle.

A-4 : Continuing the circular motion, strike his genitals with the same hand.



A-5: Strike his abdomen with the left fist as a finishing stroke.

R-3: Simultaneously. strike his jaw with Shuto of both hands.

B-4: As he flinches, quickly grasp his knees.

B-5: Raise and throw him down as shown in the figure.

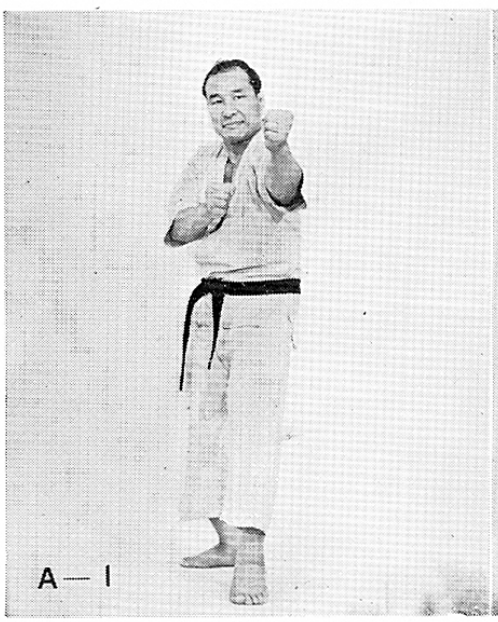
C-3 : Strike his abdomen with the elbow catching his wrist with the left hand. Note : The left hand should be held up high.

C-4: Kick the opponent's genitals with your knee.

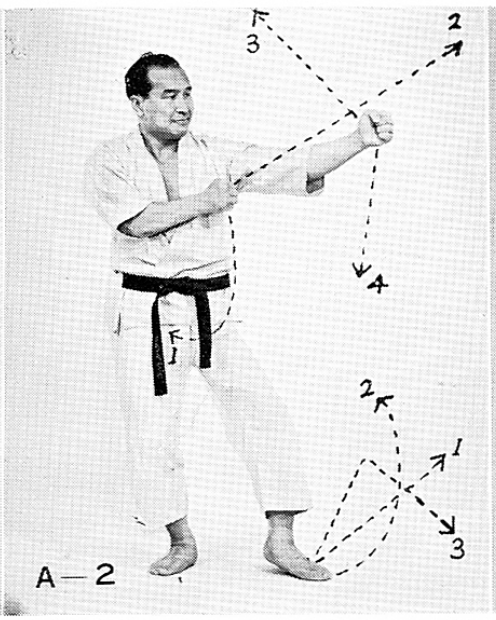
C-5: Put your right hand between the opponent's thighs and put your left hand around his neck; then lift and throw him counter-clockwise.

Kamae (Attitudes of Preparation for Fighting)

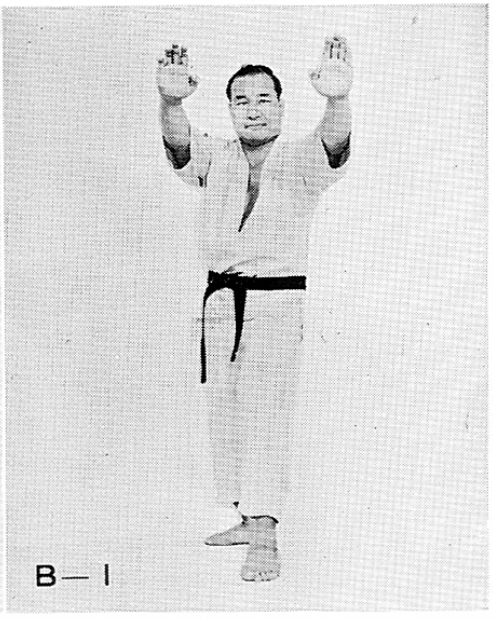
Originally, there were 4 forms in Chinese Kenpo; two of the hand (right and ieft and two of the feet (right and left). Then 8 forms were developed from them. They were analyzed and divided into 16 and later into 32 forms by the experts. However, there may be said to be 5 forms by adding the form of the head. Centuries ago, preparation of attitudes in Karate was considered dangerous and the fight for life was prohibited and there-



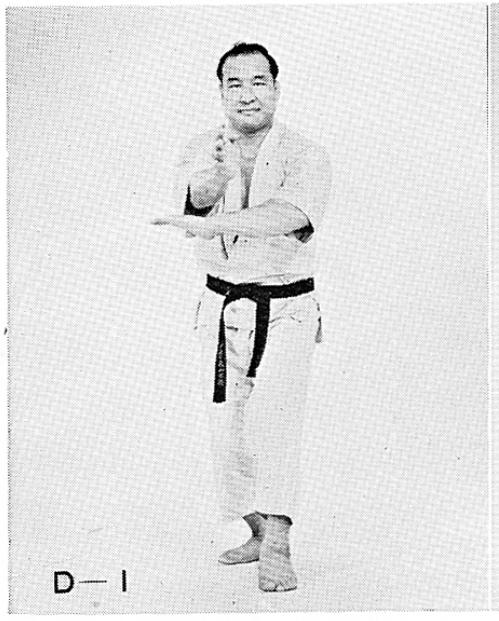
A-1: Soshu-no-kamae (front view)



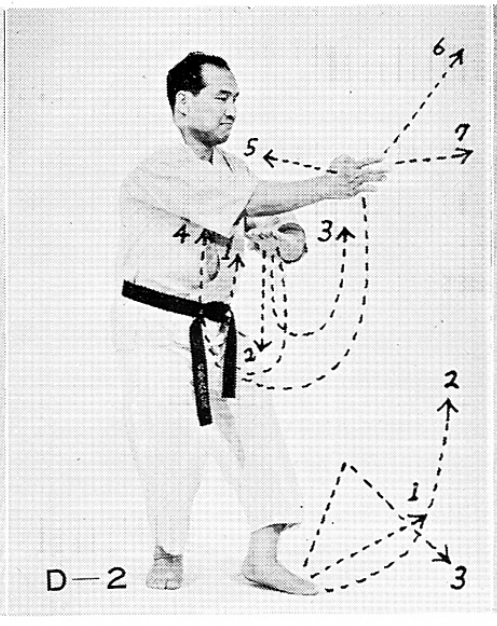
A-2: Soshu-no-kamae (side view)
Hands: 1. Do front kick in Gedan-barai
2. Strike the face with Jodan-seiken-tsuki
3. Parry Jodan-tsuki with Jodan-uke
4. Parry Chudan-tsuki
Feet: 1. Kin-geri (kicking the genitals
2. Mae-geri (front kick)
3. Kansetsu-geri (joint kick)
Note: Practice by changing the hands and feet.



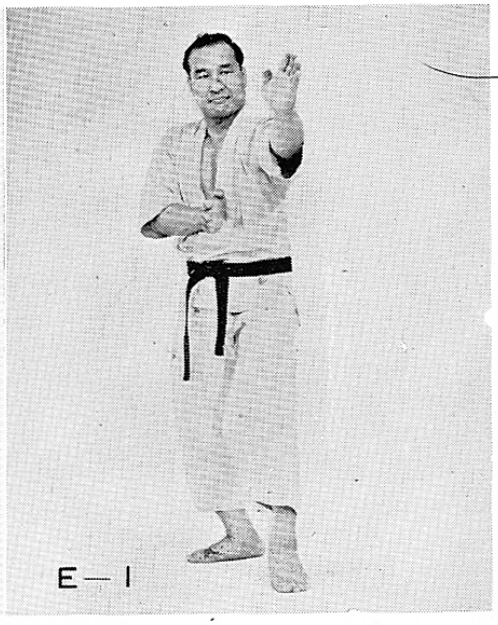
B-1: Maebane-no-kamae (front view)



D-1: Birin-no-kamae (front view)

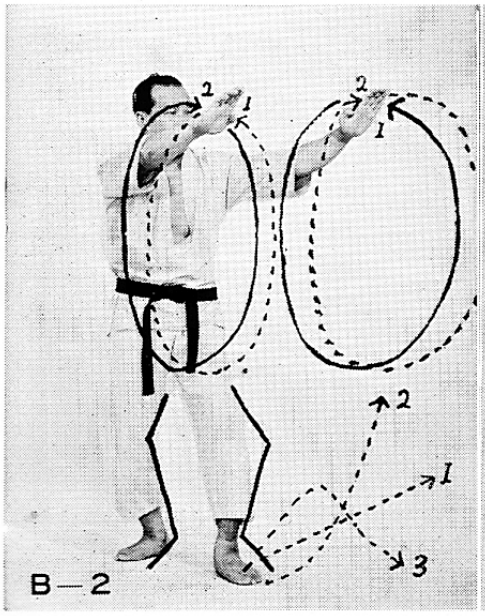


D-2: Birin-no-kamae (side view)
Hands: 1. Counter Kin-geri with Shotei
2. Counter Mawashi-geri (round kick) with Shotei
3. Parry Chudan-tsuki with Shotei
4. Parry front kick widely with Shotei
5. Parry Jodan-tsuki with Shuto
6. Poke the eyes with Nukite
7. Strike Chudan with Henka Seiken (changing fists)
Feet: 1. Kin-geri 2. Mae-geri

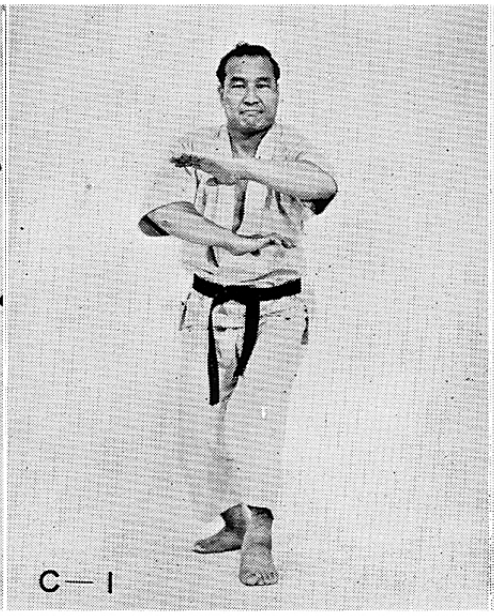


E-1: Enshin-no-kamae (front view)

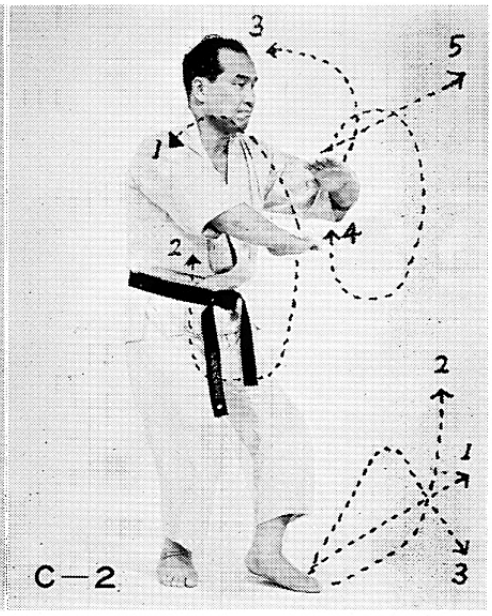
fore kept secret. Because of this fact, I believe that no names were given for the preparation of attitudes in fighting; however, forms were mentioned in those books that were published. Fortunately, I have an old book on Chinese Kenpo and from this I originated the following 5 attitudes of preparation for fighting, particular for those in Kyokushinkai.



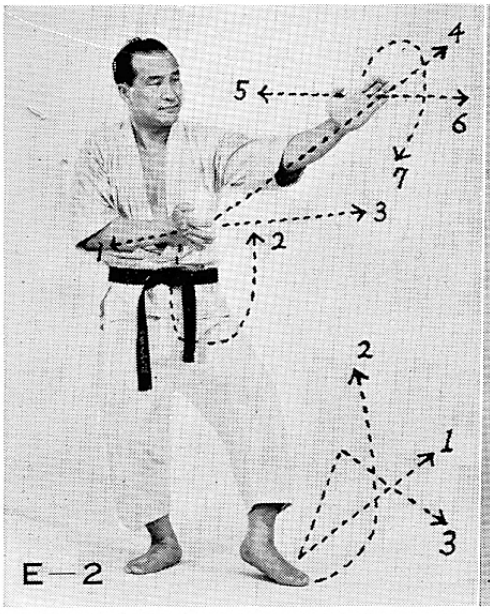
B-2: Maebane-no-kamae (side view)
Hands: 1. Turn the left hand
2. Turn the right hand
Note: Do forward and backward swinging of the arms as if drawing circles.
Feet: 1. Kin-geri 2. Mae-geri
3. Kansetsu-geri



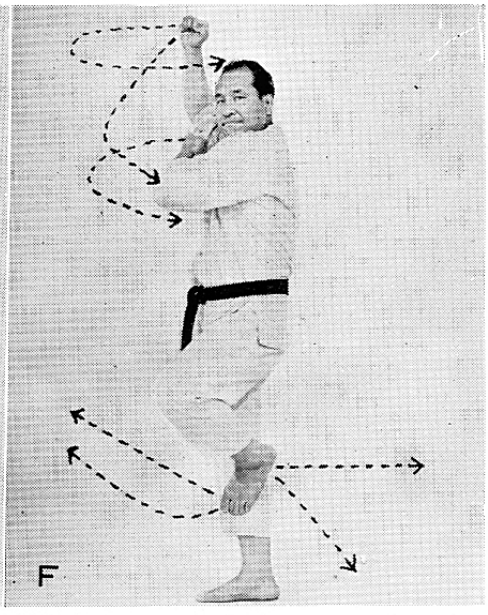
C-1: Ryuhen-no-kamae (front view)



C-2: Ryuhen-no-kamae (side view)
Hand: 1. Parry the opponent's Tsuki with Shuto (swing the arms as if drawing circles)
2. Parry front kick with Shotei (lower part of the palm of the hand)
3. Parry Jodan-tsuki with Shuto
4. Parry Chudan-tsuki with Shotei
5. Poke the opponent's eyes with Nukite
Feet: 1. Kin-geri 2. Mae-geri
3. Kansetsu-geri



E-2: Enshin-no-kamae (side view)
Hands: 1. Parry Chudan-tsuki
2. Parry Kinkeri and Mae-geri with Shotei
3. Thrust the opponent's stomach with Nukite
4. Poke the eyes with Nukite
5. Parry Jodan-tsuki with Shotei
6. Parry Jodan-tsuki with Shuto
7. Parry Jodan-tsuki with Henka-Shotei
Feet: 1. Kin-geri 2. Mae-geri
3. Kansetsu-geri



F: Henka-Soten-no-kamae

Note: In any of the forms, let the strength out of both hands and the front foot moderately and put strength into the back foot. It is necessary to familiarize yourself with these forms so that you will be able to shift from one to the other.

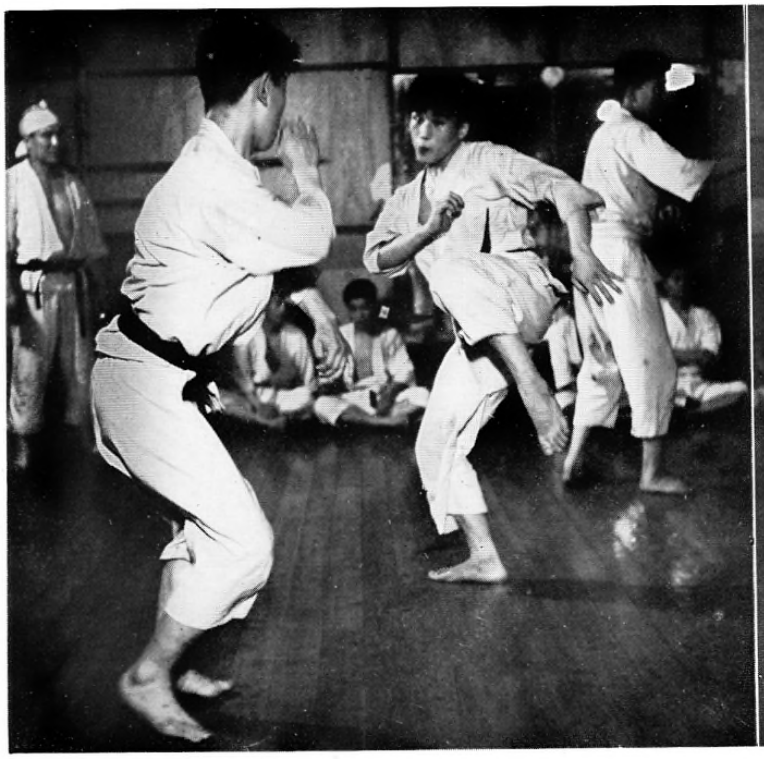
jiyu-Kumite

(Free Fighting)

Seikcn-tsuki

Gedan-barai

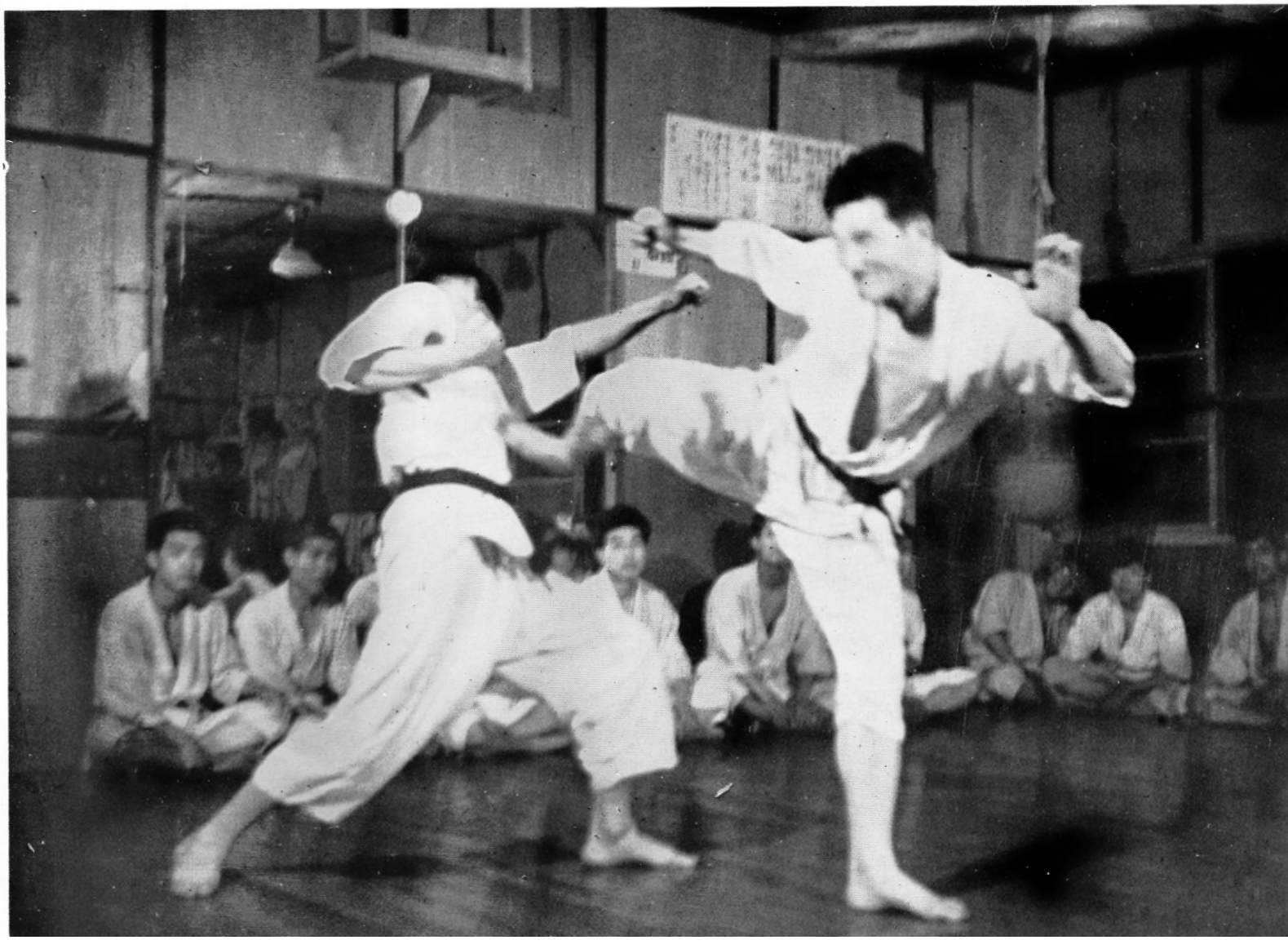
Tettsui

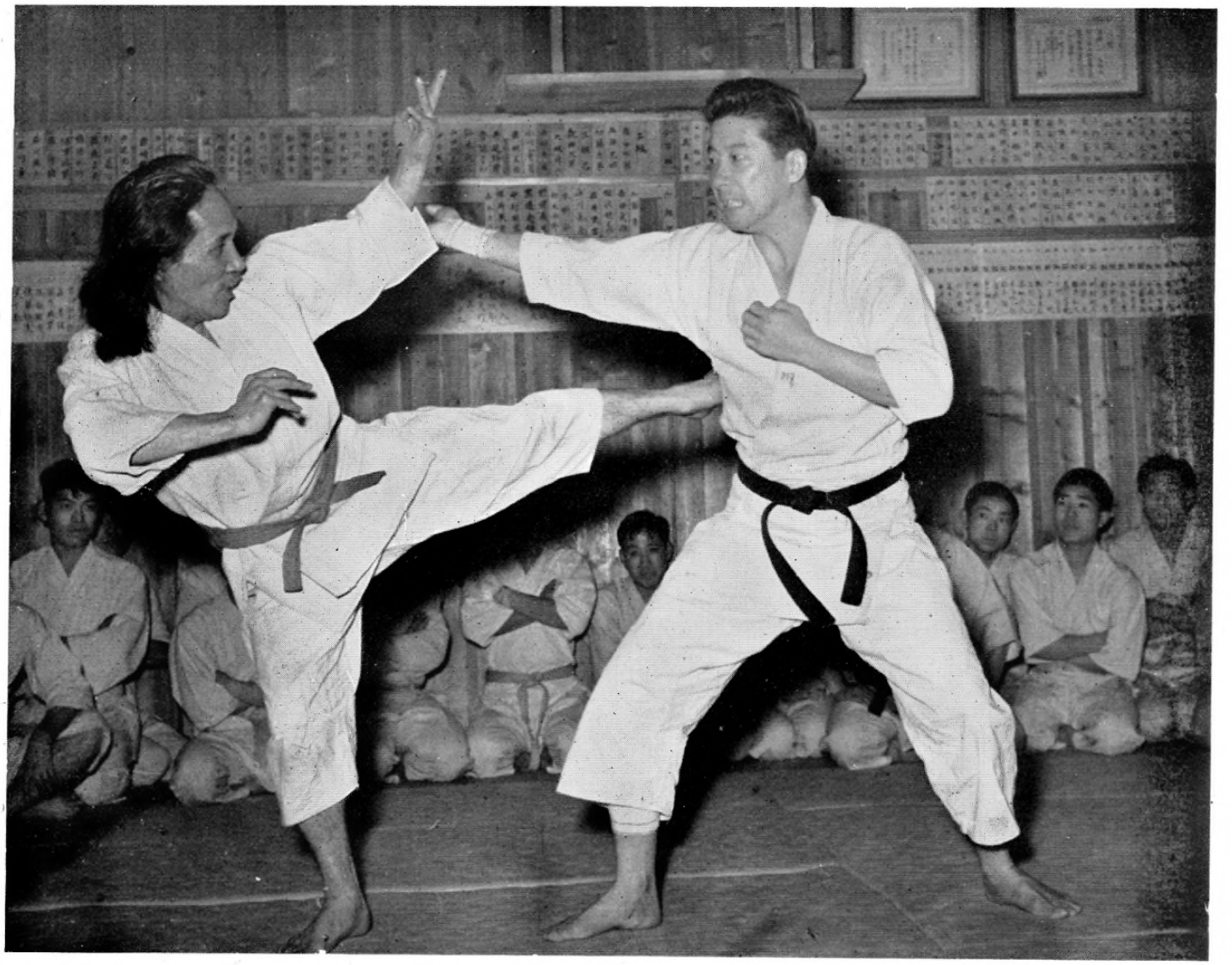


Mawashi-geri

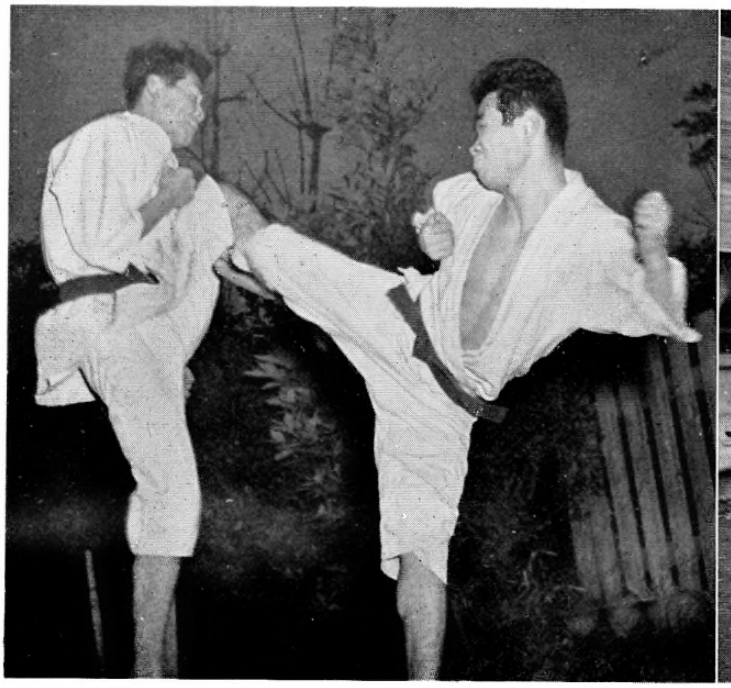
Yoko-geri

Yoko-geri



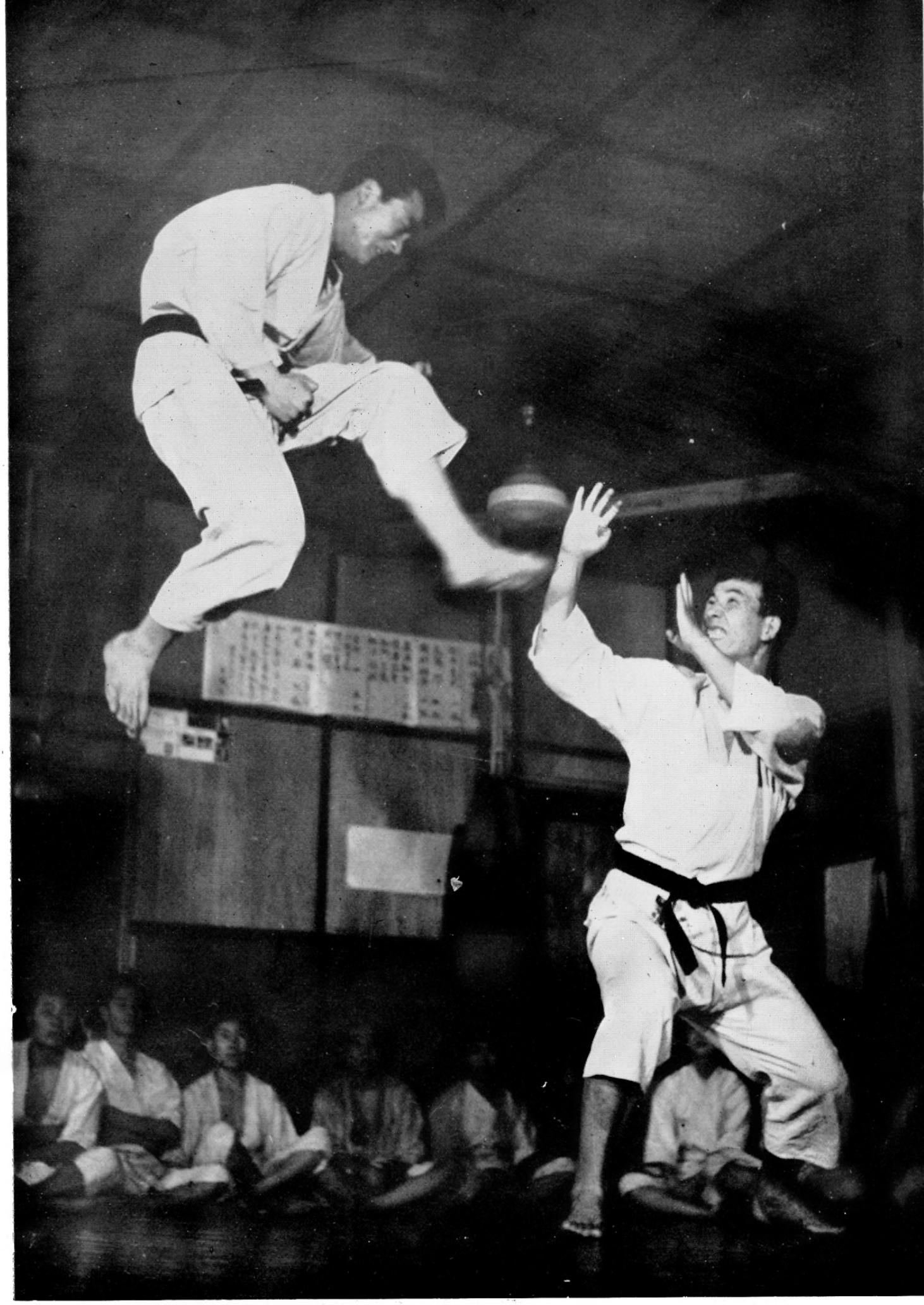


Yoko-geri



Mawashi-geri

Tobi-geri



Tobi-geri

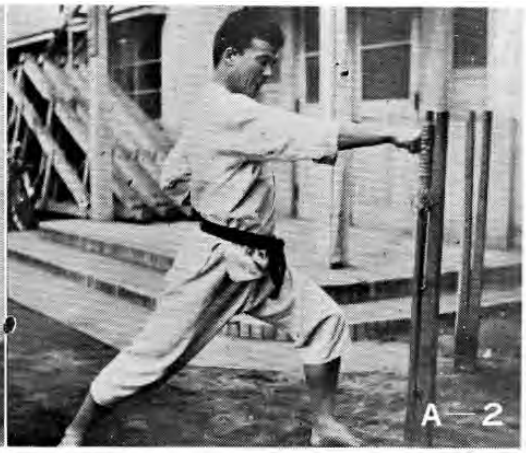
Training with the Makiwara (Sheaved' Straw)

A beginner in Karate should strike the Makiwara, from each position, a minimum of 100 times a day. After three to six months of training, this should be increased until you are averaging 300 times a day from each position. If you continue to practice in this manner every day for a year you will be powerful enough to easily knock down any man with one blow. This training developes power, speed and strength ; however, it is only one of the exercises in Karate.

Some persons believe that the mark of a Karate expert is callouses on his hands developed by striking the Makiwara, but this is not necessarily so. Karate is not based on power or strength alone, but is an art built on speed, strength and skill.

Seiken Training

A-1 : Stand before the Makiwara in Gedan-barai, with the striking hand drawn back to the breast, palm side up.



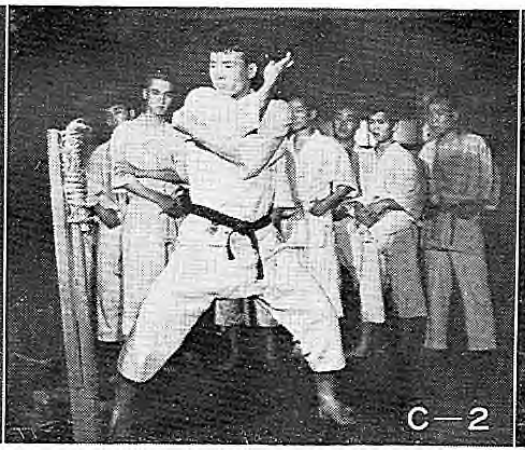
A-2 : Practice right Seiken : Take the Zenkutsu-dachi posture, balancing yourself on your front foot, bending the knee in a right angle. Stretch the rear foot straight backwards.

B-1 : Assume the posture of right Gedan-barai.

B-2 : Practice left Seiken : Take the Zenkutsu-dachi posture with balance on the front (right) foot, bending the knee to a right angle. Stretch your left foot straight backward.

Shuto Training (the side of the palm)

C-1: Stand in front of the Makiwara in the Kiba-dachi, or horseback riding position.

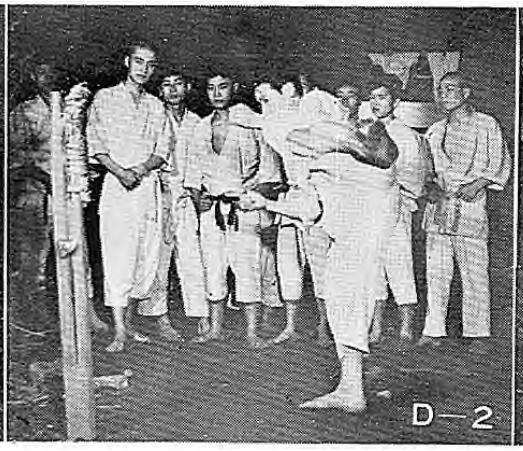


C-2: Bring the striking hand back to the opposite ear and cross the drawing hand.

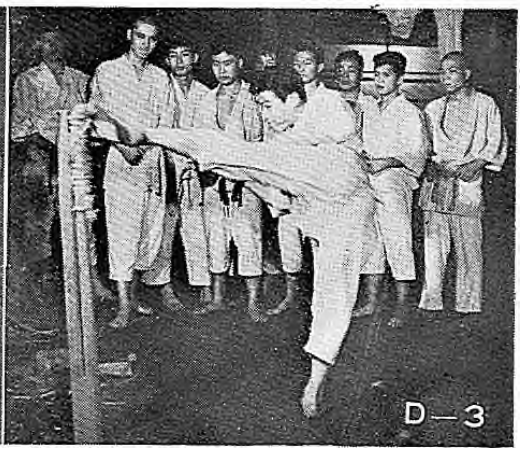
C-3: Strike the Makiwara with Shuto. (see illustration)

Kick Training

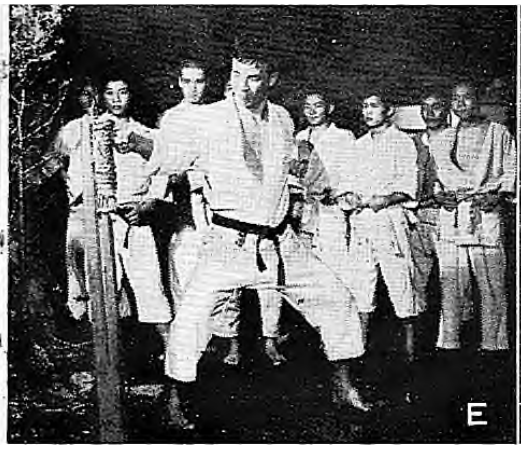
D-1 : Stand with fist closed as shown in the figure.



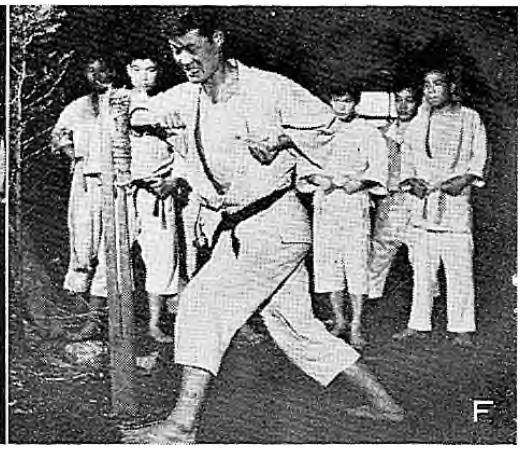
D-2 : Turn, pivoting on the forward foot with the kicking foot as shown in the figure.



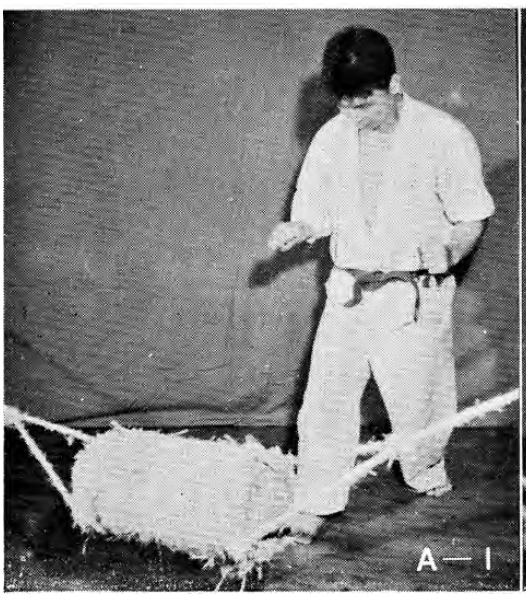
D-3 : Practice naawashi-geri (wheel kick; 50 to 100 kicks a day.



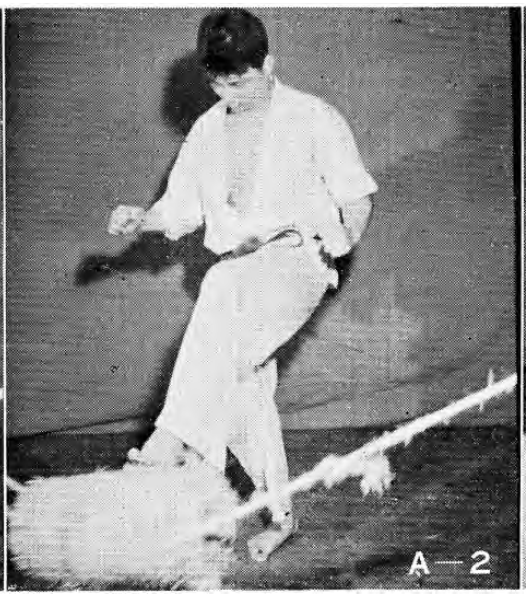
E : Practice Uraken (back hand). Stance is Kiba-dachi.



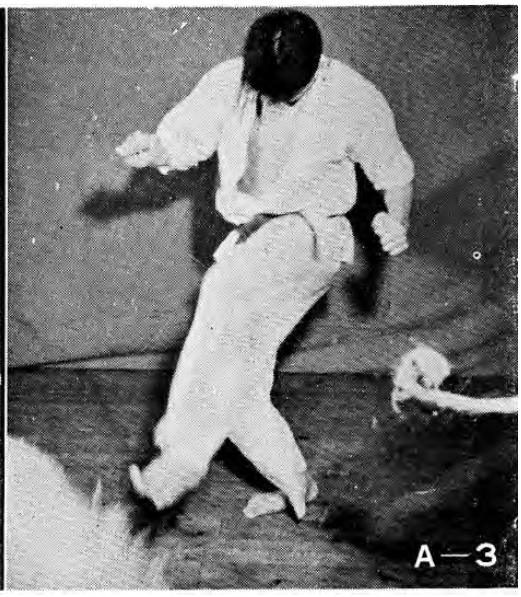
F : Practice Hiji-ushi (elbow striking). Stance is Kiba-dachi.



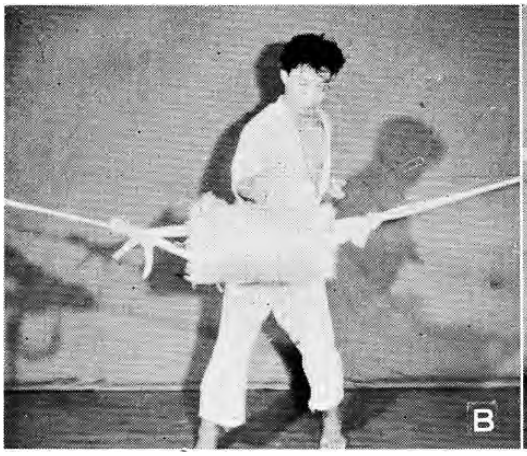
A-1 : Stance is one foot forward, kicking foot to the rear.



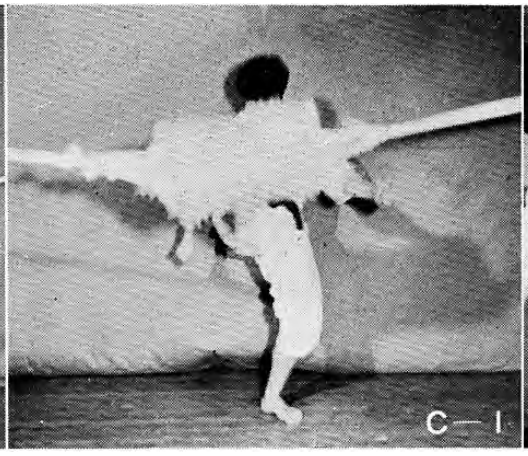
A-2: Mae-geri. (stomach kick)



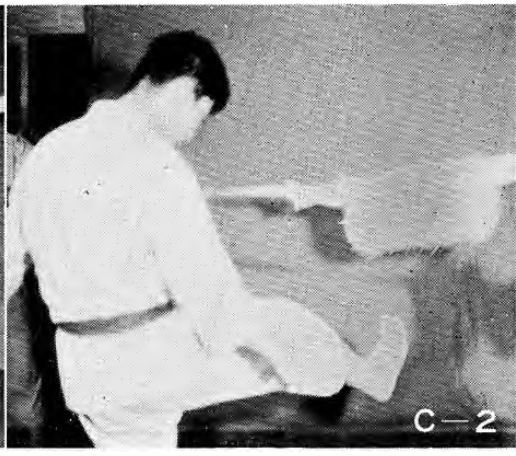
A-3: Peak of kick.



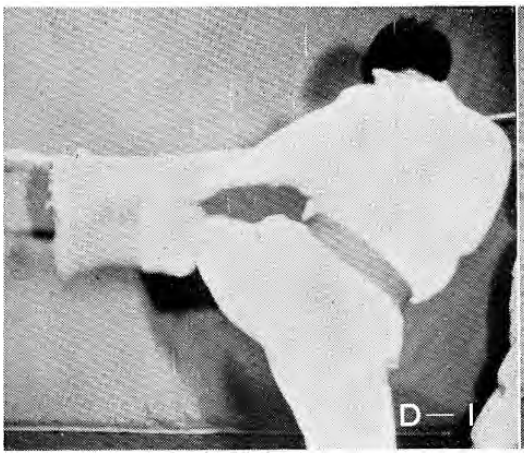
B: Method used for training Shuto.



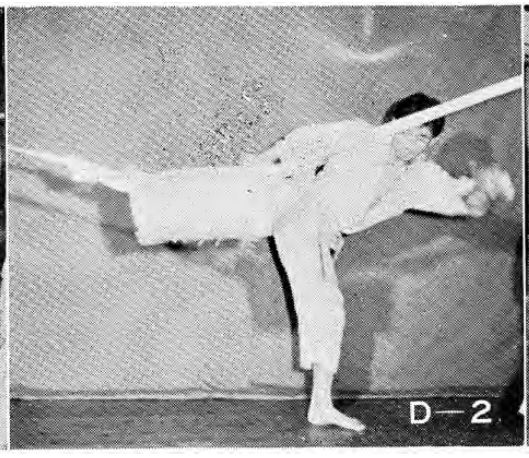
G-1 : :Method used for training Mae-geri.



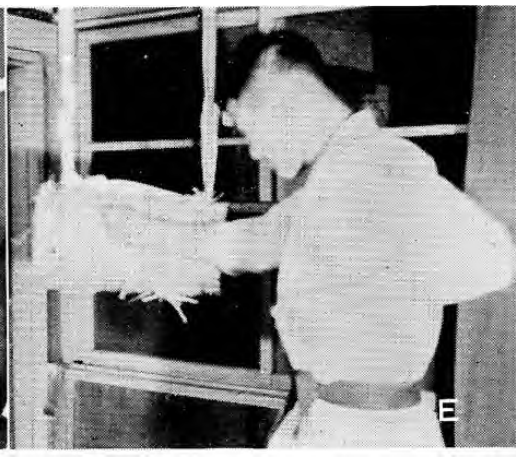
G-2 : Mae-geri, seen from rear view.



D-1: Method used for left Mawashi-geri. (round kick)

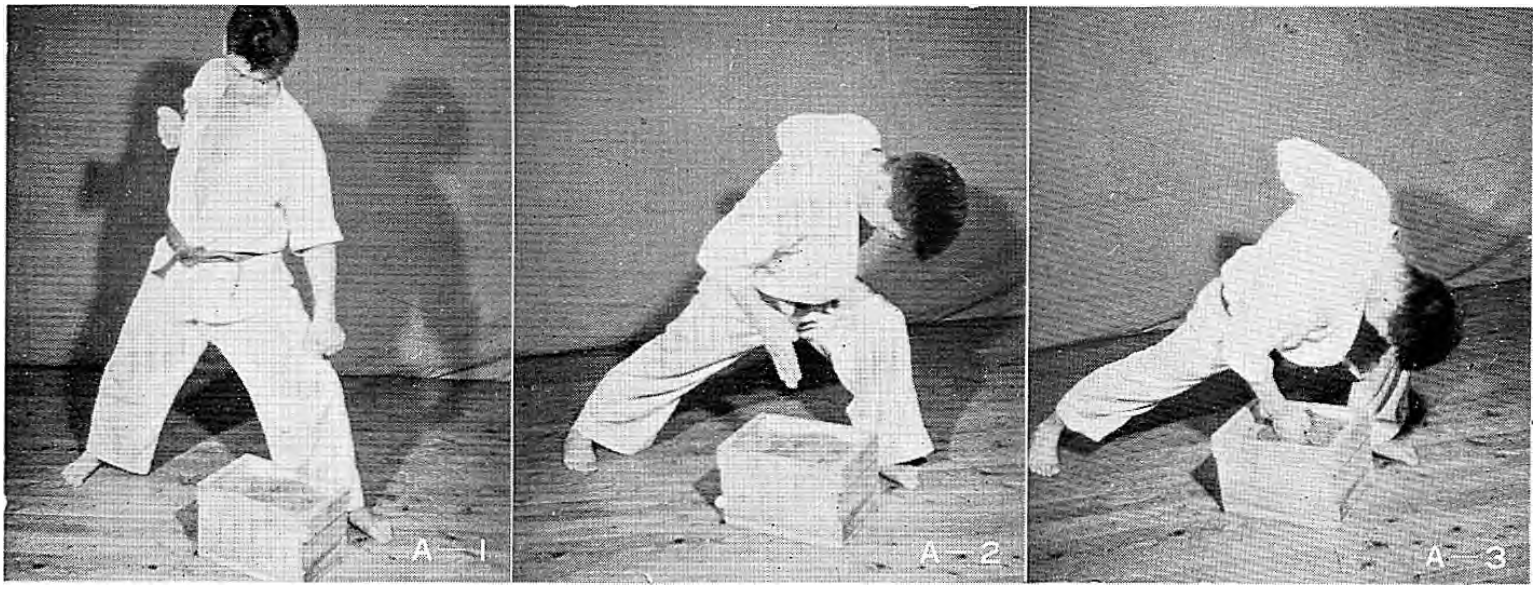


D-2: Method used for right Mawashi-geri.



E : Method used for training Uraken.

Nukite Training (using a sand box)



A—I: Stand in Gedan-barai, or Zenkutsu-dachi.

A-2: A split-second before the downward drive of Nukite into the sandbox.

A-3 : The moment of thrust. Note : Use sand at first, then gradually work up to Azuki beans or soy beans and finally gravel.

Cautions on the Training Method

The three most important factors in Karate are STRENGTH, SPEED, and TECHNIQUE. When training for strength, the combination of the other two should not be neglected and the same applies when training for speed or technique. However, while in the younger stages of life, training of speed and strength is essential and as you grow older, supply these declining sources with technique. Young people may have a tendency to depend solely upon strength or body-building, but a body such as that of Mr. America is not suitable for Karate if it lacks pliancy. During my past 20 years of experience, I have found the following examples to be ideal.

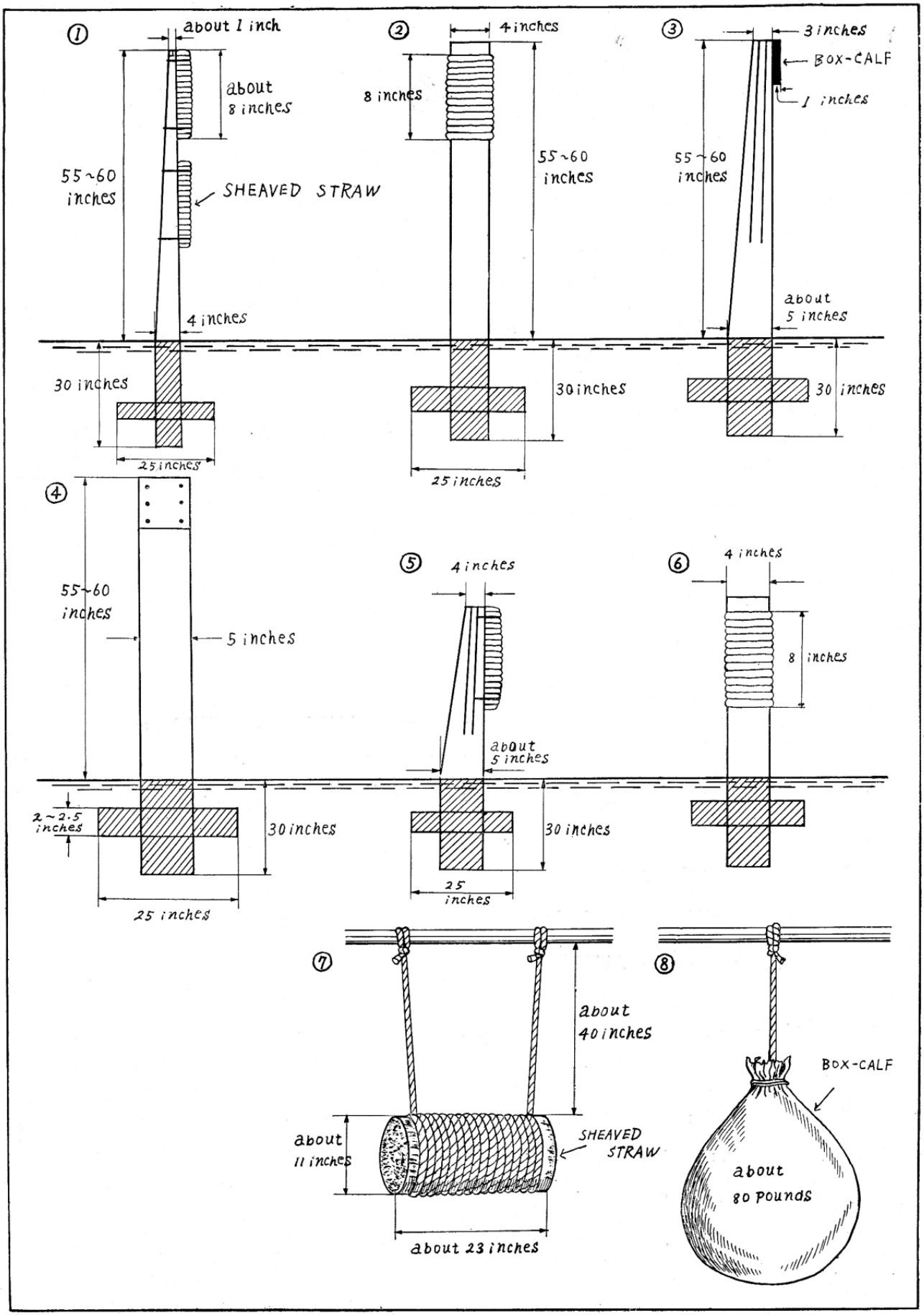
First of all, the most scientific method is to divide the training equally for strength, speed, and technique.

Training for strength : Bar-bells, dumb-bells, sashi, balance-bar

Training for speed : Wooden-horse, rope-skipping, paper hanging, striking the makiwara, sand boxes, and 100 meter race.

Training leg-power : Jumping over a wooden horse 4 ft high from a standstill position.

How to Make Makiwara



A Special Method of Tsuki (Striking)

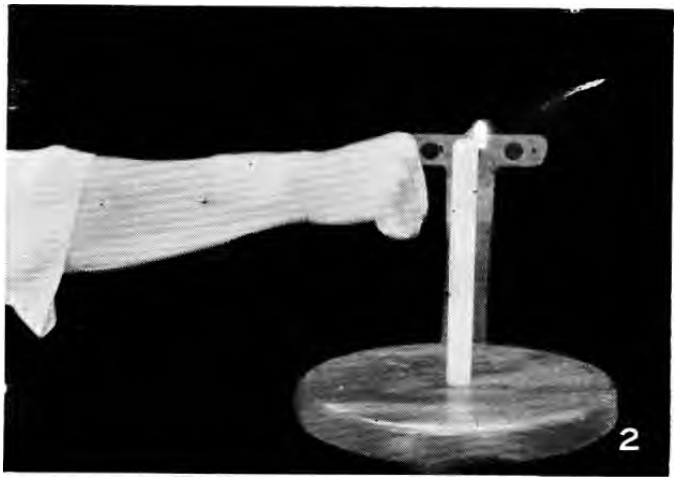
In Chinese Kenpo a more strenuous method of training is used in place of striking the makiwara. My opinion is that any one can develop callouses by hitting the makiwara, but only those who are conscientious and devoted can succeed in the mastery of the Chinese Kenpo manner known as Tsuki. There is an old proverb that states " Meekness is better than strength." A few examples of the various training methods in Tsuki are the hanging tissue paper method and candle method as explained below.

Putting Out a Candle

1 Shut out any draft or breeze coming into the room you are to practice in.
2 Light a candle.
3 With Seiken-tsuki, stop about 2 inches from the candle.
4 When drawing the fist back, the flame will be sucked back and will go out.

With Seiken

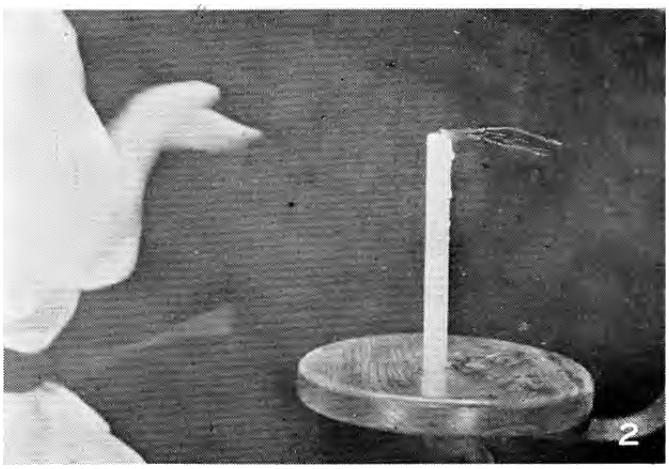
1 Stance is Gedan-bari.



2 Striking the paper with Seiken.

With Shuto

1 Stance



2 A moment after striking down with Shuto (flame is out).

Swinging The Hanging Paper

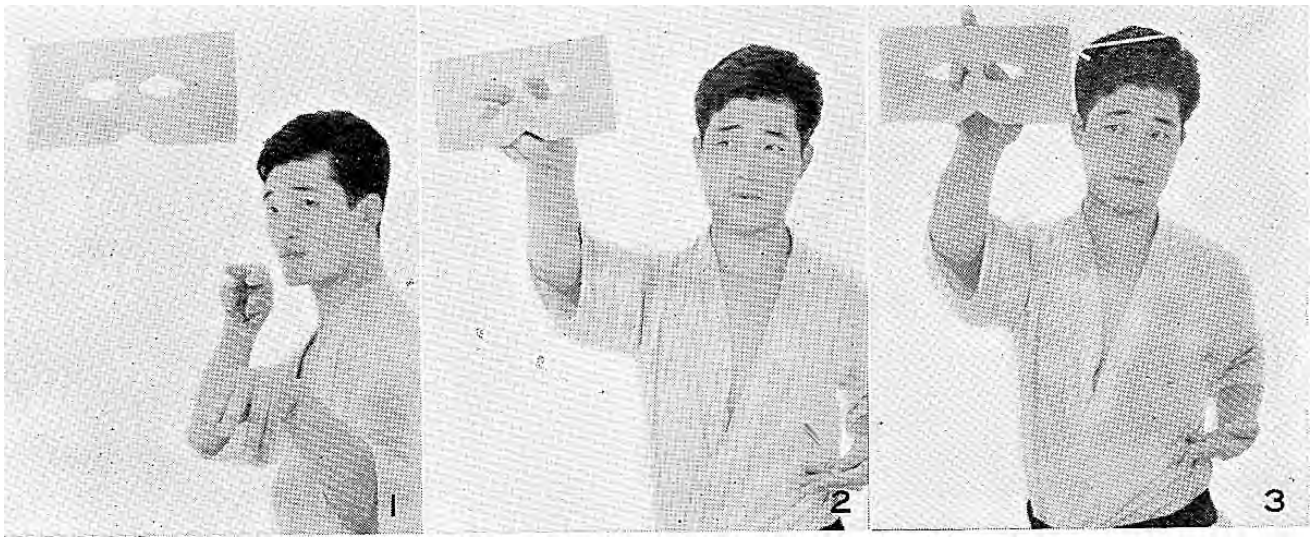
Hang a piece of tissue paper from the ceiling about shoulder to eye high, and by Tsuki, cause the paper to swing to and fro. Up to date, no one in Japan has been able to achieve this feat. This alone requires at least seven years of constant training. To make the paper swing to and fro by Tsuki, not only strength, but absolute technique and speed is required. If a person can attain this degree of mastery, he can easily knock down a bull with a blow.

I Stance is Gedan-barai.

2 Striking the paper with Seiken.

Me-tsuki (Gouging the Eyes)

Goring of the eyes is as much a part of Karate as is Seiken ; however, very few students practice it. Metsuki is one of the many important forms of Karate and is considered very effective in fighting. Therefore, I encourage more students to practice Me-tsuki. Preparation for Me-tsuki is to make a cardboard mask, approximately the size of your face. A halloween mask would very well serve the purpose. Suspend the mask in mid-air (about your own eye level) and stand back about 10 to 15 inches. When gouging the eye holes, use the index and finger. The line of travel for the two fingers should be on an upward angle and not straight into the eye holes.



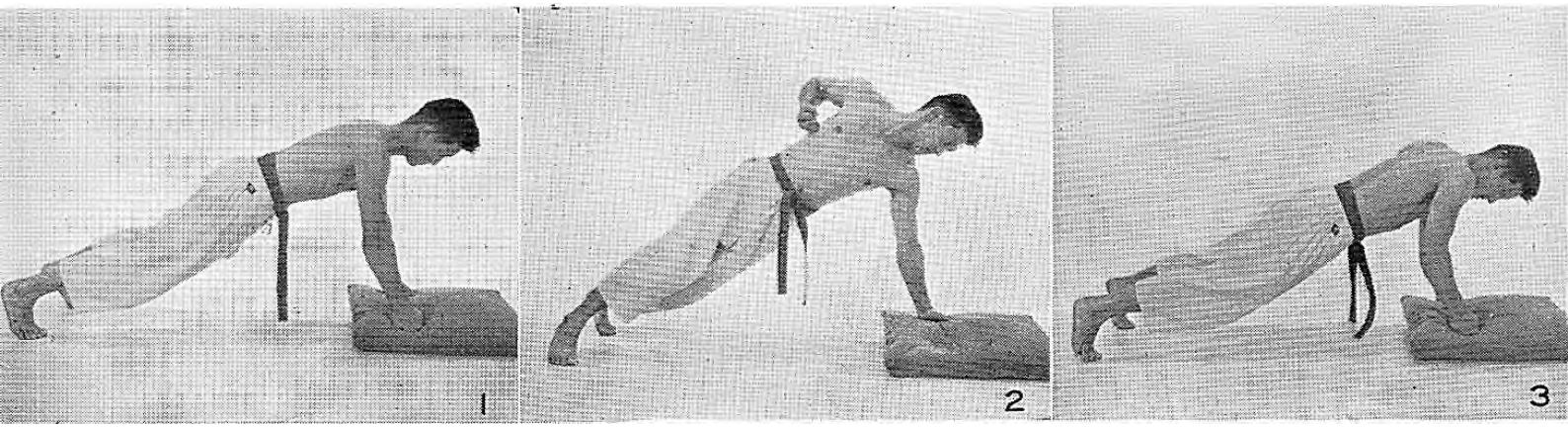
1 Stand anyway you wish

2 Penetration of the two fingers in the eyes.

:3 Maximum penetration into the eyes.

Note : When your middle finger comes in contact with the bridge of your opponent's nose, jam the fingers in the eyes to start the penetration. Do not put excessive strength in your fingers.

The Method for Training Seiken-tsuki in Push-up Position



1 Dig foot-holds approximately **3** inches deep. With arms extended in prone push-up position, support your weight on your fists with the proper striking mat under you.

2 With your weight supported on your Ieft arm and fist, draw right fists as far back as possible, high and close to the side of your breast.

3 With all your strength, strike down on the mat you are reclining on in a line as straight as you possibly can to the spot where your fist was before you drew it back.

Note : This method develops the wrist and back muscles. Practice striking the mat from this position using both left and right fists a 100 times a day.

Tamesi-wari

`Tameshi-wari' is a practice of breaking or chopping in two the stone, tile, brick, plank, squared stick, or such object to test the ability' of `Karate-ka' who have been training for a long time. This, of course, is spectacular, a kind of side show, and is not the real art of `Karate'.

Kawara-wari (tile breaking)

Seiken-wari (breaking wooden plank with fist.)

Wooden plank (breaking with elbow)

Brick-breaking.

Stone-breaking.

Tsuri-wari (breaking wooden plank with fist.)

Mae-geri (breaking wooden plank with one foot.)

Yoko-geri (breaking wooden plank with side kick.)

Nidan-geri (breaking wooden plank with both feet.)

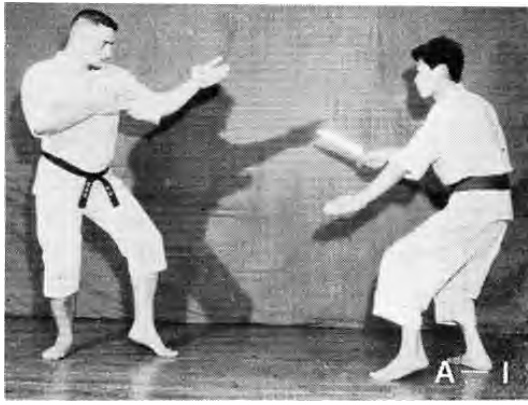
Two one-inch boards are about to be broken with 'nukite' (anyone can do this after hard training). If we apply this upon human beings, we can also thrust their breasts and throats with 'Nukite'.

Tobi-geri

Jiyu-kumite

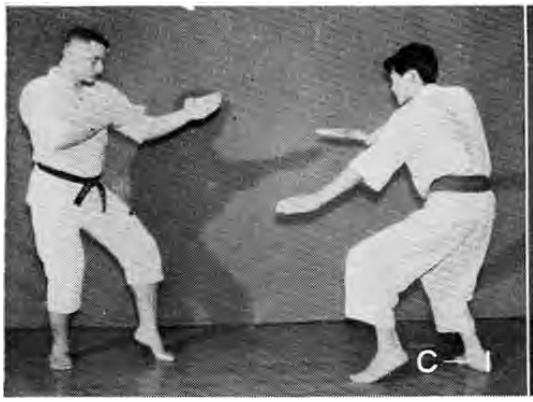
Karate Against A Knife

When an opponent attacks you with a dagger in his hand, it is dangerous to try to catch it so you had better parry yourself. And in order to parry, it is important to move as if drawing a small semicircle exactly on a straight line.



A-1 : A pose of attack and defense.

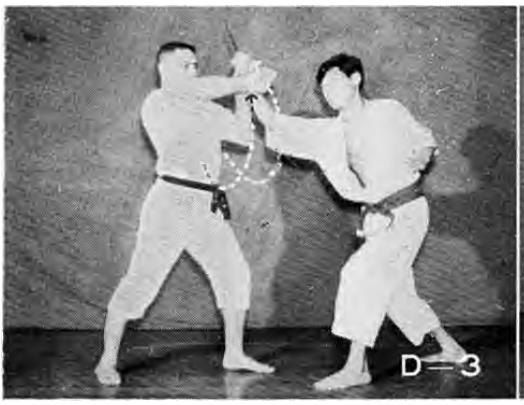
B-1 : A pose of attack and defense.



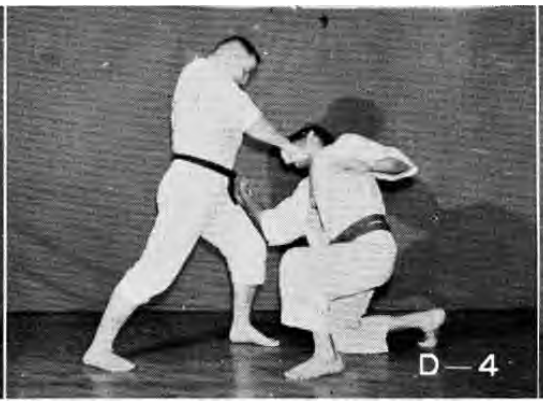
G-1 : A pose of attack and defense.

C-2: Lunge to one side illustrated.

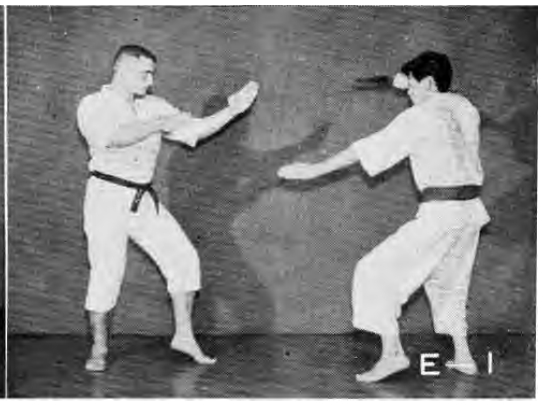
C-3: Place the hands on the ground.



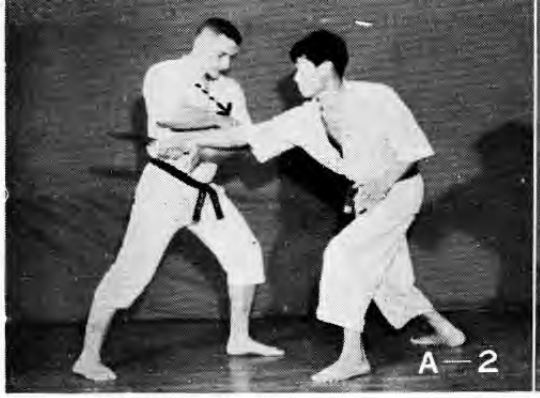
D-3: Sweep up and to the inside with your right hand and pull with the left, twisting the wrist of your attacker.



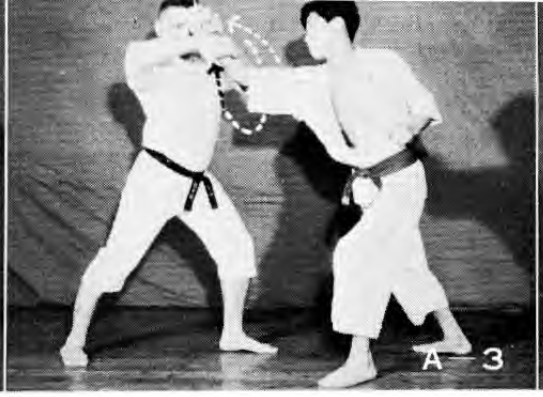
D-4: The moment he is down, strike his face without releasing your hold on his wrist.



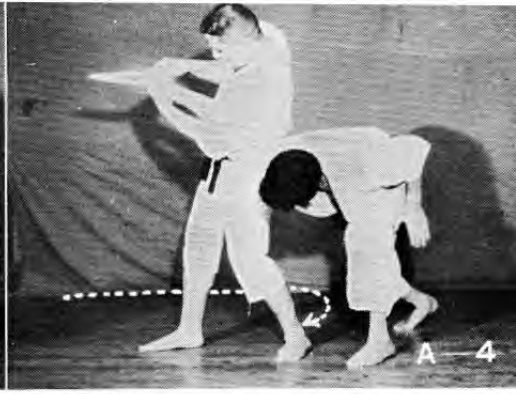
E-1 : A pose of attack and defense.



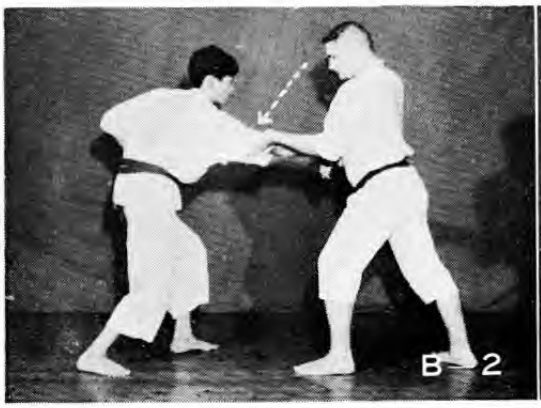
A-2: Pose attacker's hand in Shuto-uke (chopping block).



A-3: Seize him by his wrist and turn your right hand, palm out.

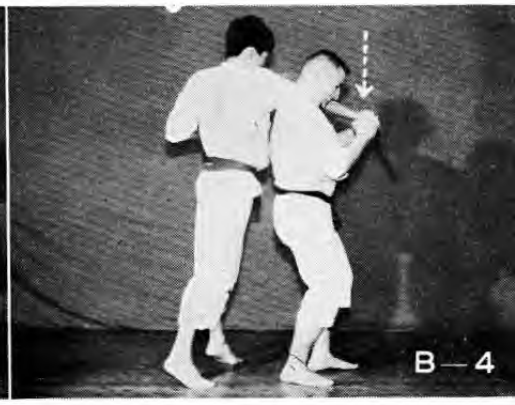


A-4: Balancing on the left foot, swing the right foot around reversing his hand and hold his joint under your armpit firmly.

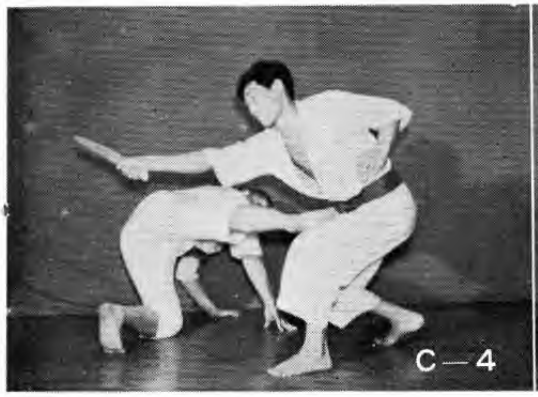


B-2: When the attacker tries to stab your abdomen, practice your Shuto-soto-uke with both your hands as drawing a semicircle.

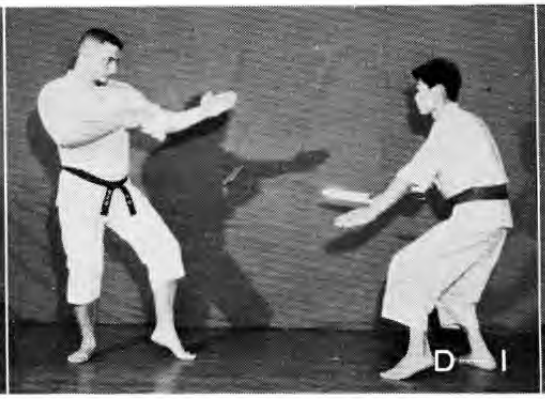
B-3: Simultaneously with this, put his hand on your shoulder and strike upon his rib-bones with Hiji-uchi.



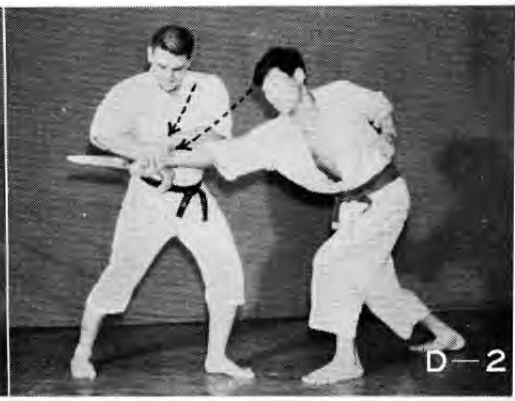
B-4: In the next moment, hold his elbow-joint on your shoulder.



C-4 : Then kick his genitals. Note : This method requires considerable practice and skill.



D-1 : A pose of attack and defense.



D-2: Parry his wrist with your right hand and seize him by the wrist with the left hand. Note : Careful attention should be made to the manner you seize the wrist.

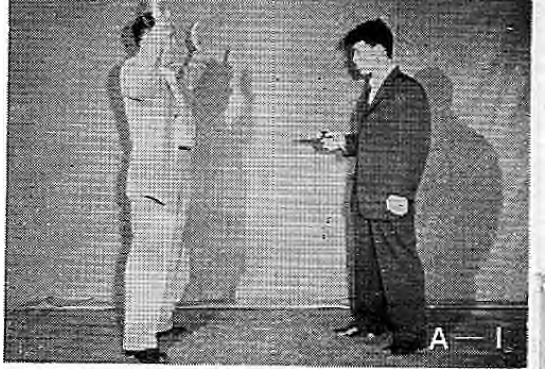
E-2 : As quickly a possible, step to the side and strike his elbow joint with Shuto-uke.

E-3 : At the same time strike him in the ribs with Seiken-tsuki.

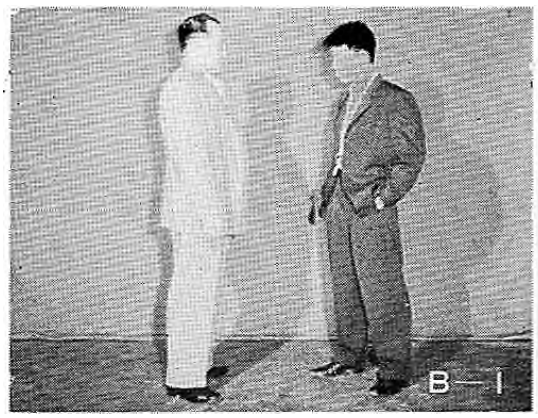
E-4: Then kick him with Mawashi-geri (round house kick).

Karate Against A Pistol

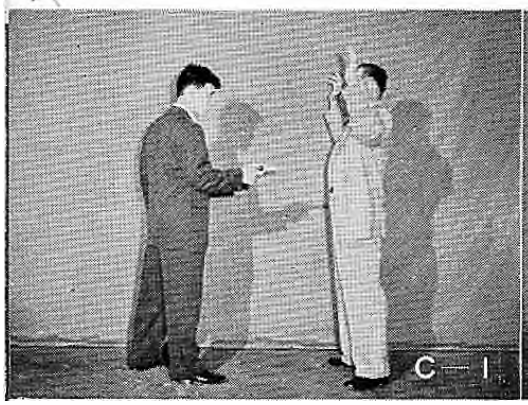
As the proverbs says, " The wise man is discreet." The man of martial arts should always be prudent. If possible, you should avoid approaching a man who has a pistol in his possession. 'To win a quarrel without fighting' is a duty to the man of martial arts. However, if you must fight, you must get the advantage, by all means.



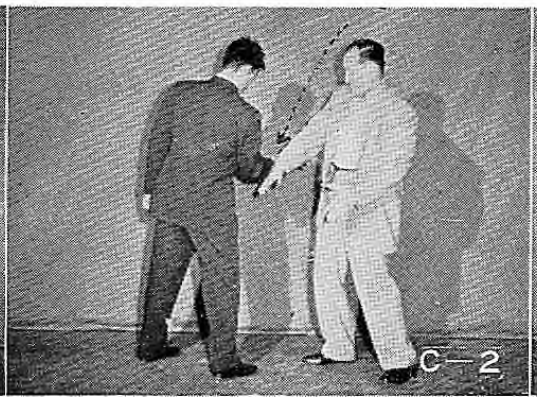
A-1 : Facing each other.



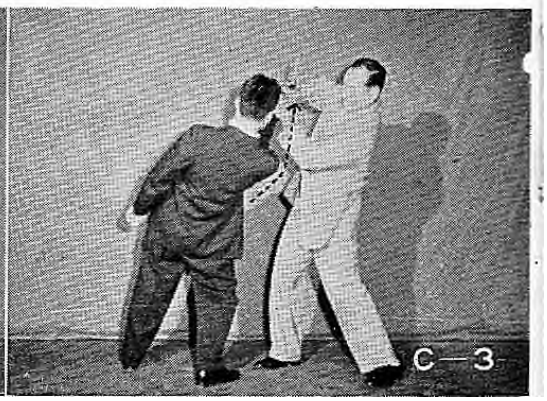
B-I : When the attacker faces you with a pistol.



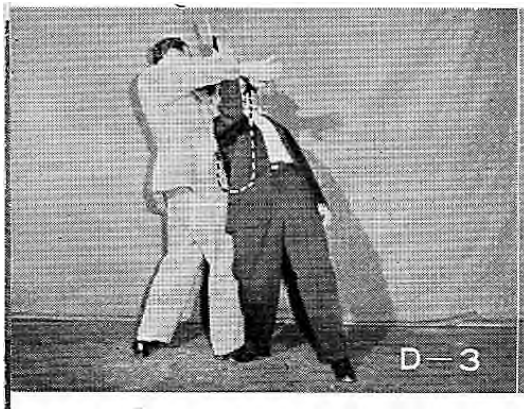
C-1 : When the attacker faces you with a pistol.



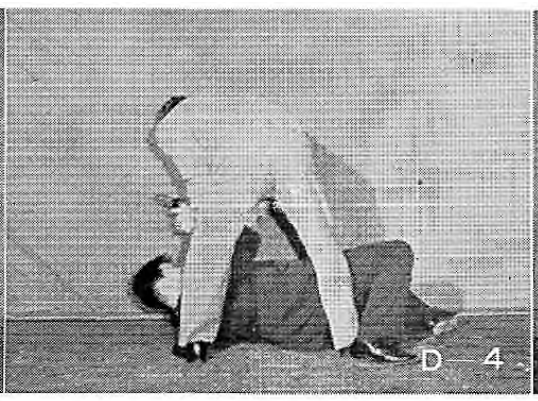
C-2: Parry his wrist with Shuto-uke (chopping block).



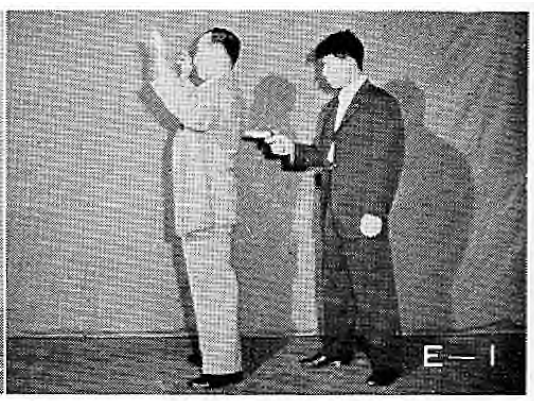
C-3: At the same time, hook his hand swinging it up as shown in the illustration and seize it with your left hand.



D-3: Continuing the parry, swing the arm up as shown in the illustration and seize his wrist with your left hand.



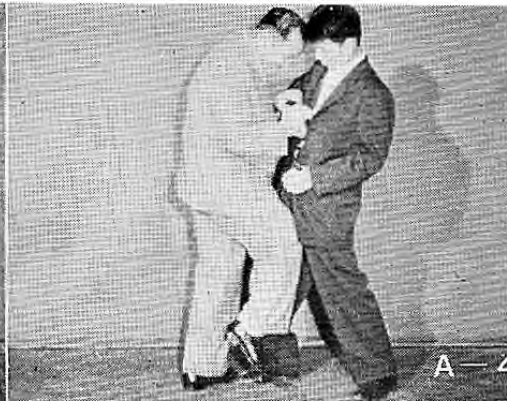
D-4: Break the wrist by reversing it in a downward motion and strike his face with your right fist.



E-1 : When the attacker points his pistol at your back.

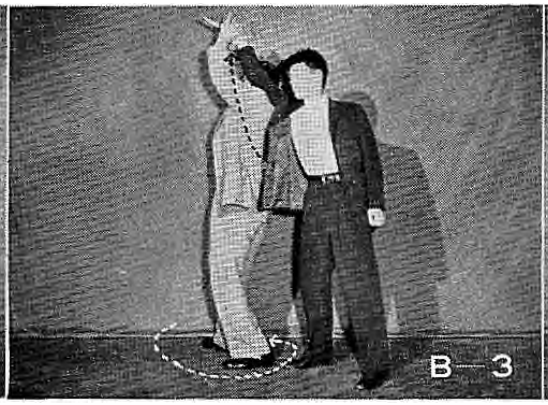
A-2: The moment the attacker is in motion to withdraw his pistol, seize the wrist.

A-3: Kick his genitals Hiza-geri (knee-kick).

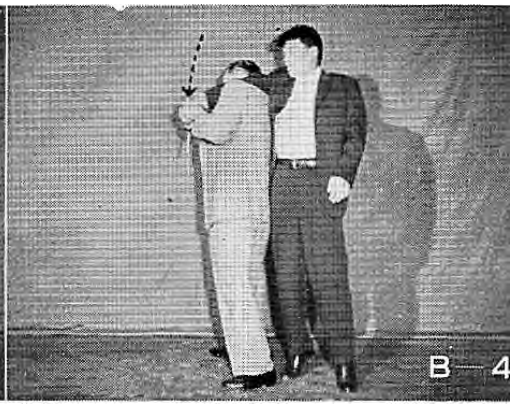


A-4: Follow up with a head but to his face using Zu-zuki (butting).

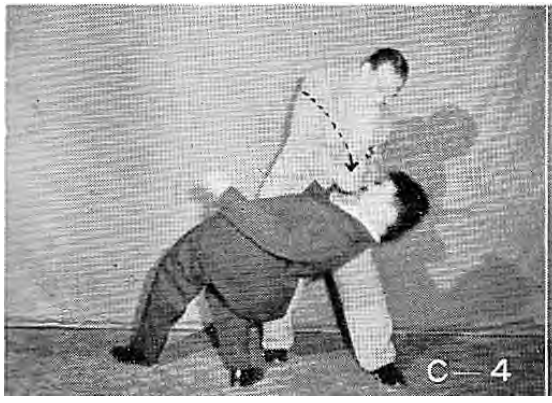
B-2: Bring the right hand down smartly, hooking your wrist on his hand using Tensho-kake (wrist action).



B-3: Sweep the right hand up placing his elbow joint on your shoulder and simultaneously move the foot as illustrated.

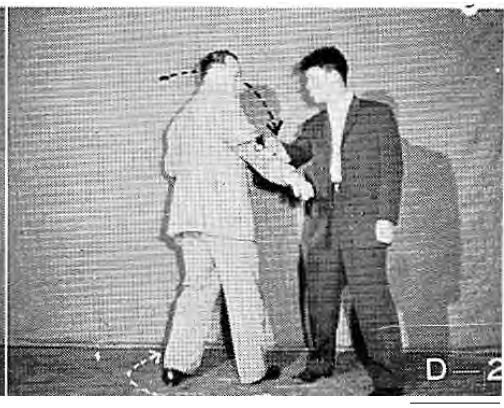


B-4: Grasping his wrist, pull down to break his arm.

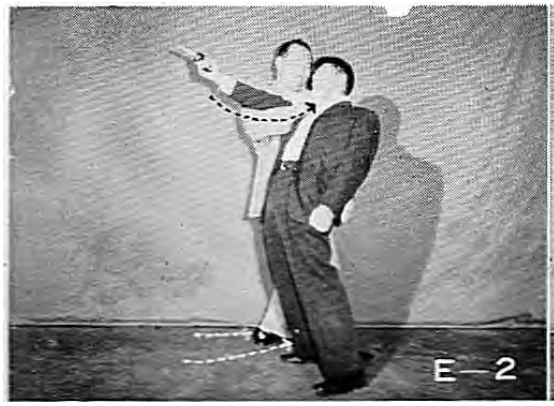


C-4: Reverse his arm by pulling out to the side with your left hand as illustrated and as he starts to fall, strike his face with right Seiken.

D-I : When the attacker points his pistol at your back.

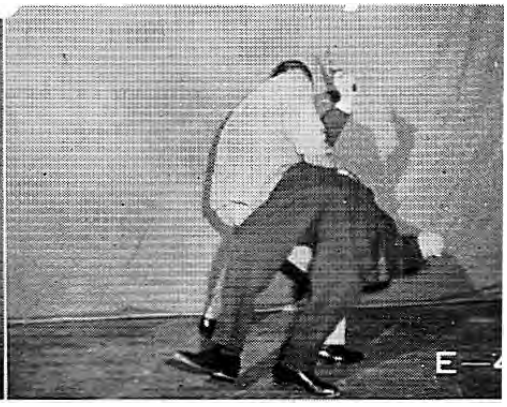


D-2: Keeping the right foot stationary, swing out with the left foot turning outside of his pistol-holding hand and parrying it with right Shuto-uke.



E-2: Pivoting on the right foot, swing around grabbing his windpipe with right shuto-barai (sweeping reverse chop) making sure that your arm is placed firmly under his arm.

E-3 - Squeezing the windpipe, shift your body behind his. Secure your arm well up under his.



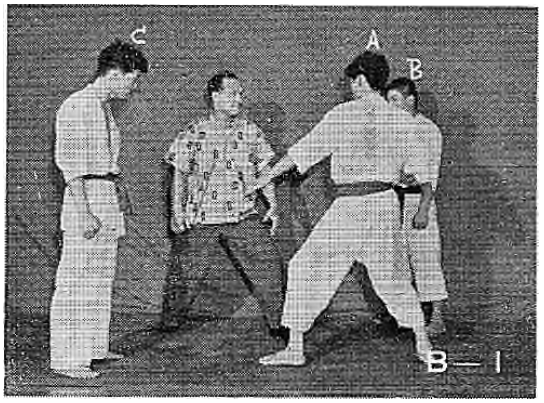
E-4: Driving his body bockwards as illustrated, rupture his windpipe.

The Act of Self-defense When Outnumbered

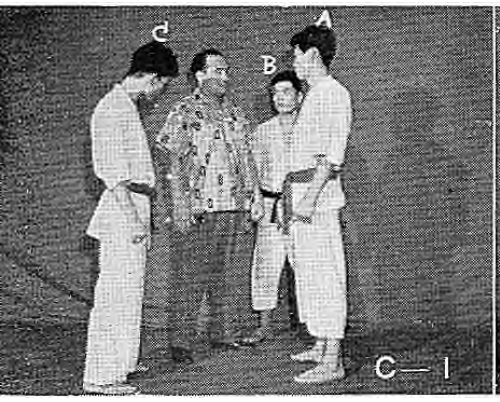
A Karate-ka is often asked " How many opponents can you cope with ? " Many times I am at a loss for words to answer such a question because it depends mostly on the opposition's strength that is, whether the opponents are weaker or individually equal to my strength. As previously stated, the most important factors for the Karate-ka are to take the initiative, and to utilize the opponent's force against himself, conserving one's own strength.

Depending on the place or situation, the art of self-defense varies accordingly.. The following photos illustrate the art of self-defense under various circumstances.

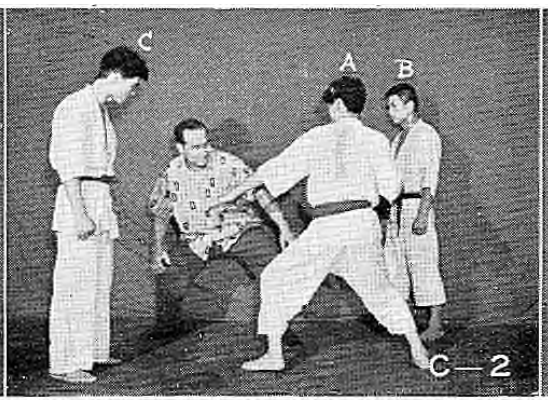
A-1 : When surrounded by three opponents.



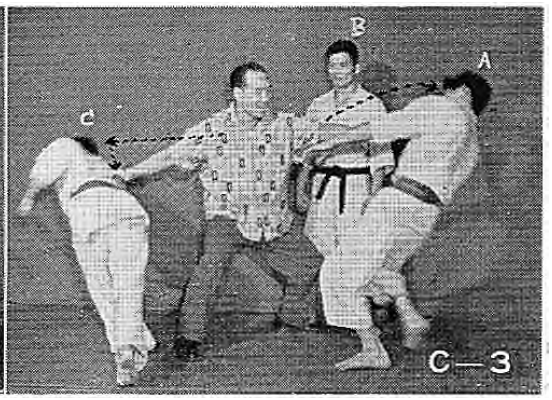
B-1 : When surrounded by three opponents.



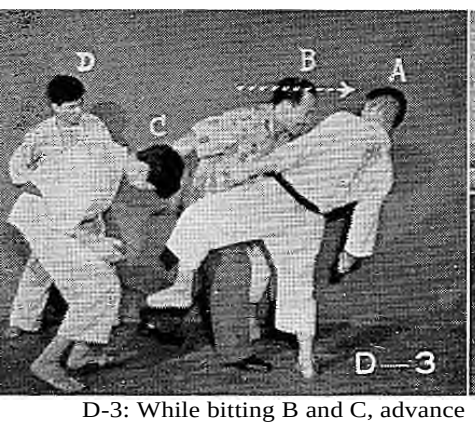
C-1 : When surrounded by three opponents.



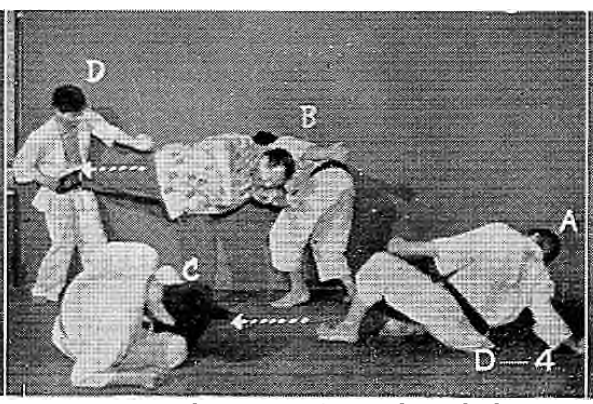
C-2: "A" is attacking you.



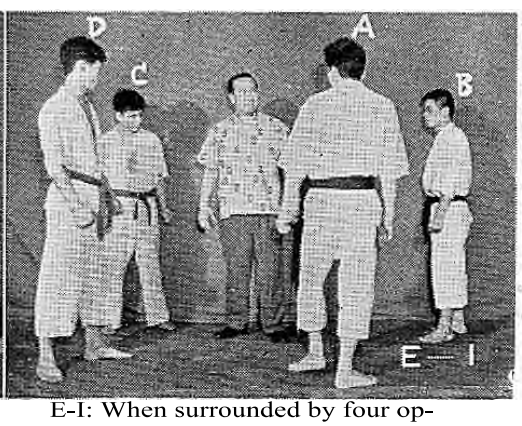
C-3: Hit A's chin with right Uraken and C's neck with right Shuto.



D-3: While bitting B and C, advance yourself head-on to A's face.

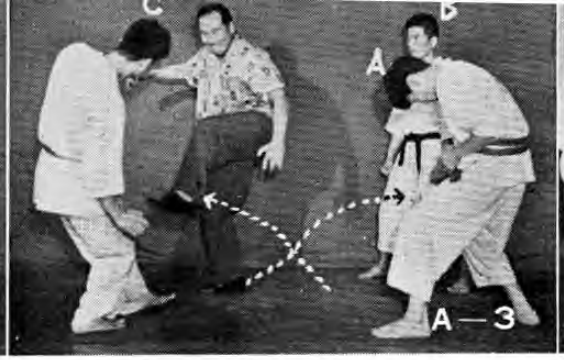


D-4: The moment A goes down, kick D's abdomen with right foot Ura-geri (back kick)

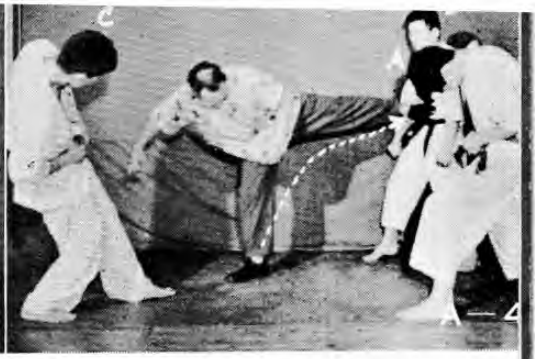


E-I: When surrounded by four opponents.

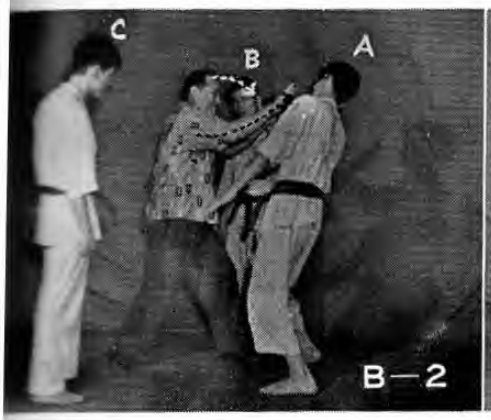
A-2: A, who is facing you, is about to hit you. Moving yourself to keep from being hit, kick A's abdomen with right mae-geri (front kick)
note The illustration shows the moment you are about to kick.



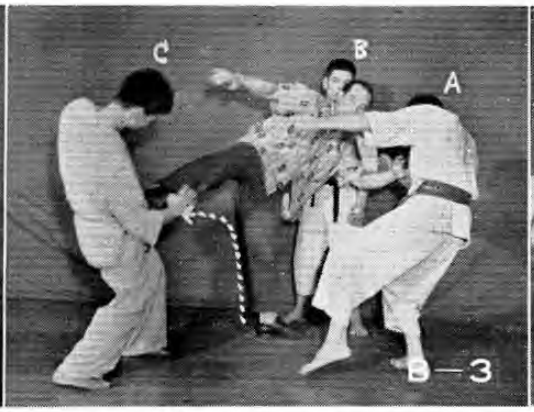
A-3 : Instantaneously use left Mae-geri against " C".



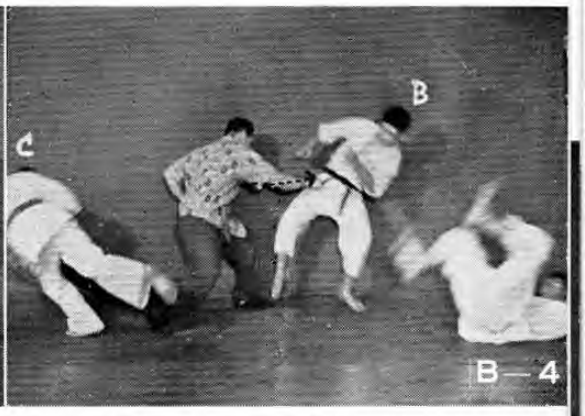
A-4 : With the same foot, follow up with a kick to B's abdomen.



B-2: Blocking his right punch to your face with left Shuto. jab his eyes with the fingers.
Note : When jabbing the eyes, thrust up on an angle. Do not put strength into tip of the fingers because you can not jab the eyes properly.

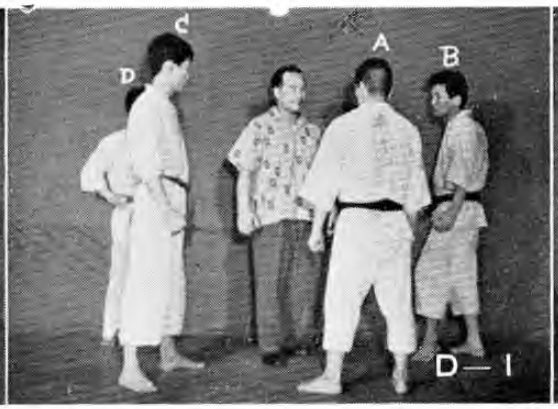


B-3 : When " A" is knocked off-balance ; hit his chin with left Shotei (palm) following up with right foot yoko-geri (side kick) to C's abdomen.

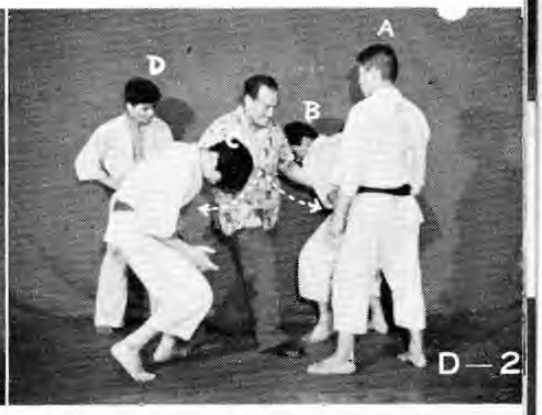


B-4 After drawing back the right foot, hit B's abdomen with right Seiken-gyaku-tsuki.

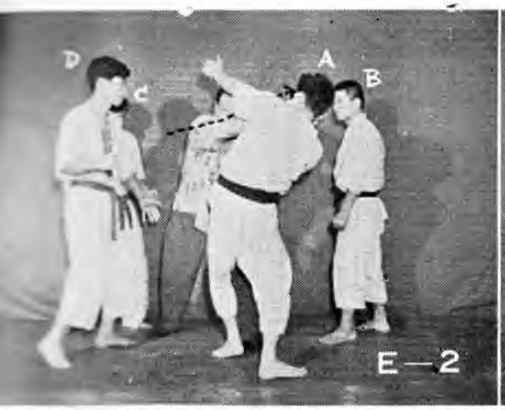
C-4: From the same position, swing your body around hitting B's chin with right Jodan-tsuki.
Note : (This procedure is done instantaneously with maximum speed)



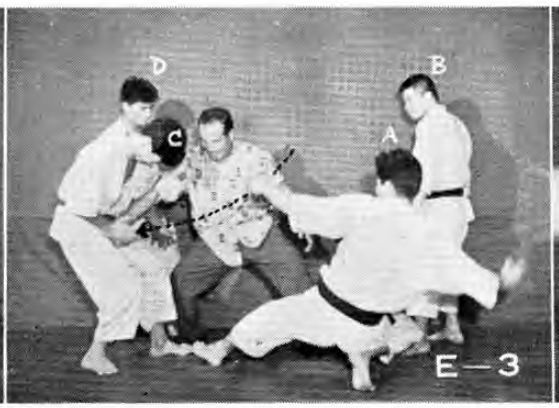
D-1: When surrounded by four opponents.



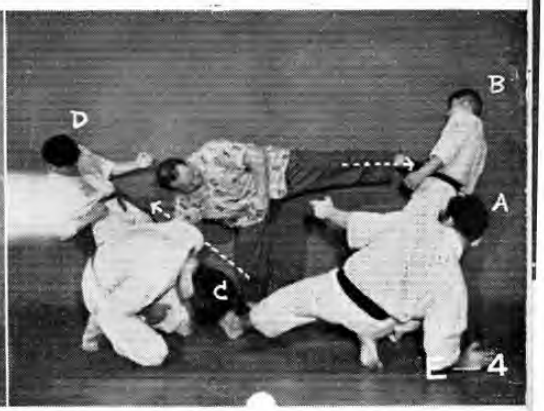
D-2 : Hit B's and C's abdomens with right and left Uraken (back hand punch) using maximum amount of snap.



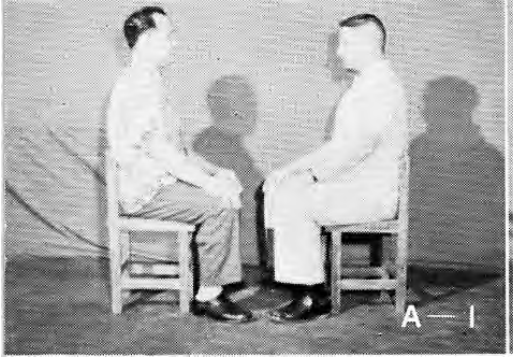
E-2: In this case, "A" is a Judo-ka and while in the act of grabbing you by the collar with both hands, fend them off with Juji-bari (upper crossed hand block), immediately kicking his genitals with Hiza-keri (knee kick)



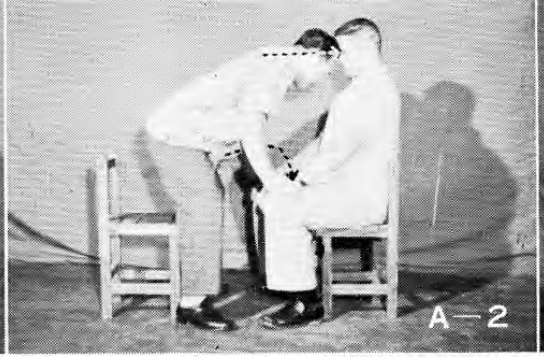
E-3: Immediately after knocking A off balance swing down with right Tettui (side of the fist) hitting C's genitals.



E-4 : At the same time, kicking D with right foot Mae-geri (front kick) shift the foot and kick B's abdomen with left foot Yoko-eri (side kick)
Note : Act with maximum amount of speed and timing.



A-1 : It is dangerous to sit and face an aggressor as illustrated.

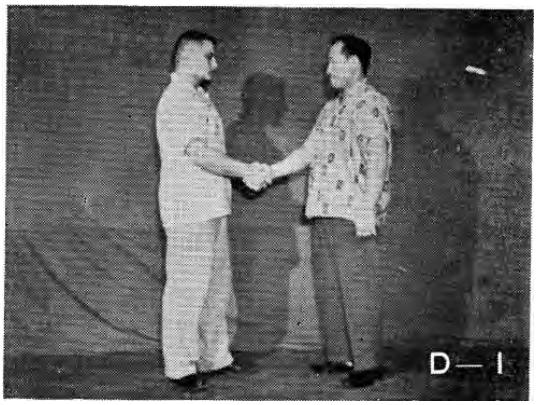


A-2: Your hands being anchored, a severe butt to your head may be the consequence.

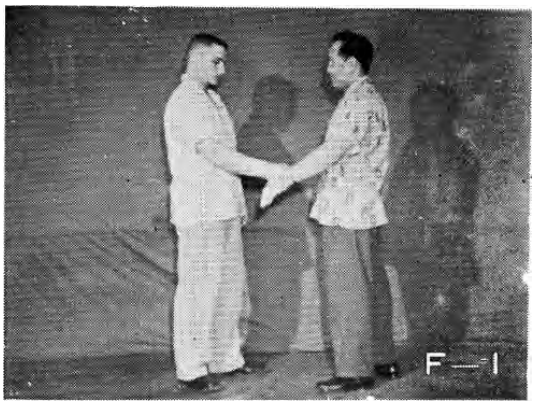
B-1 : When you are sitting in a chair and the aggressor is standing, cross your legs.

The Daily Attitude and Discipline of the Karate-ka

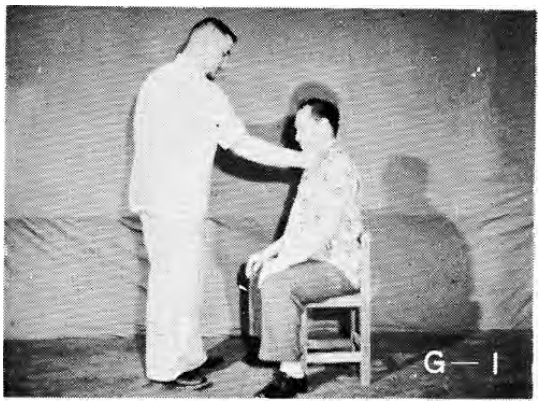
Unable to foresee what lies ahead, the Budo-ka should try to avoid the various personal relationship problems that may arise. Being capable of helping those in need or protecting one's self against any odds, it is also of equal importance to be cautious at all times. This self-discipline may seem very vigrous but is one of the main pursuits of the Budo-ka. To be familiar with it means security. Your direct attention should be given to the few examples that can occur in every-day life.



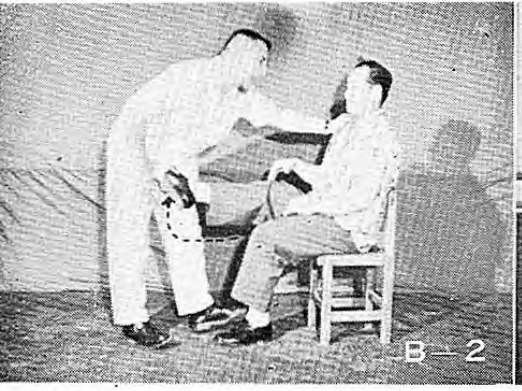
D-1 : When shaking hands.



E-1 : When the aggressor seizc your left hand with his right hand.

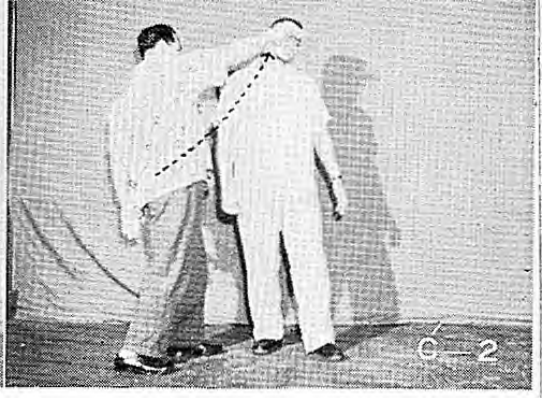


G-1: If sitting in a chair and the aggressor comes up and grabs your collar from the left with his right hand.

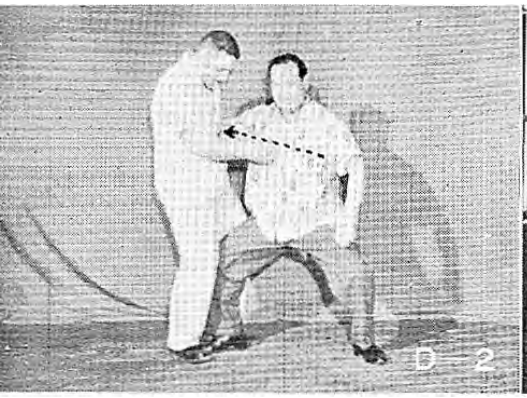


B-2: If he attempts an attack, you are in a position to kick him in the genitals. Note : People are rendered disabled or sometimes killed from the genital kicking, which is frequently used in Karate.

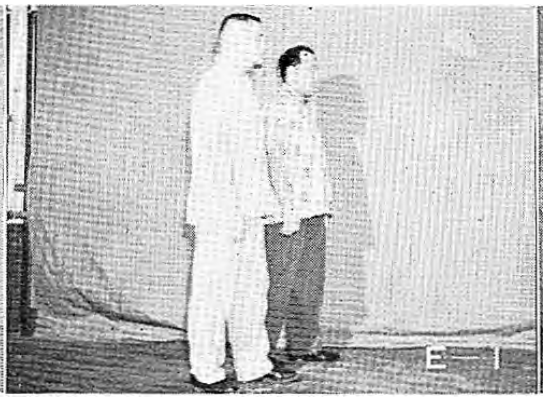
G-1 : When walking side-by-side, it is dangerous to let your aggressor walk on your right side and a step ahead of you.



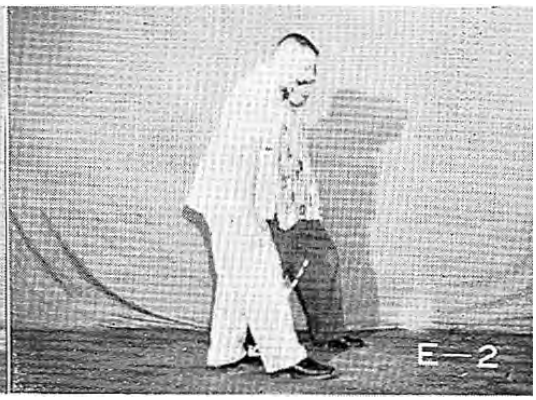
G-2: He is in a position to use right Shuto-omote-uchi. Therefore, stay on the right side when walking.



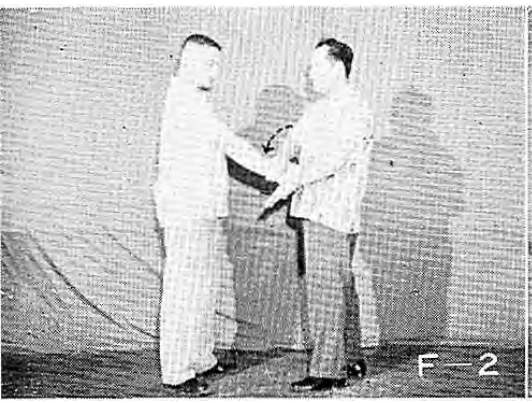
D-2: Take a step to stand in Kiba-dachi between his legs driving right Hiji-ate (hitting with the elbow) into the pit of his stomach.



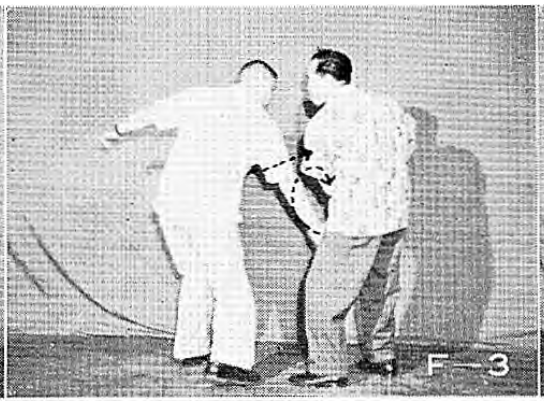
E-I : If the aggressor should walk on your right side.



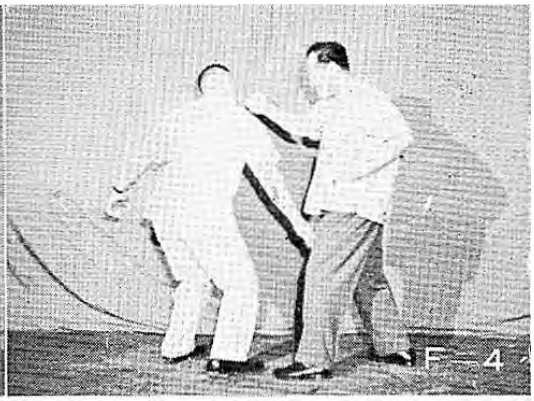
E-2 : Step down hard on the instep of his left foot with your right foot.
Note : Walking with the aggressor on your left side is less hazardous.



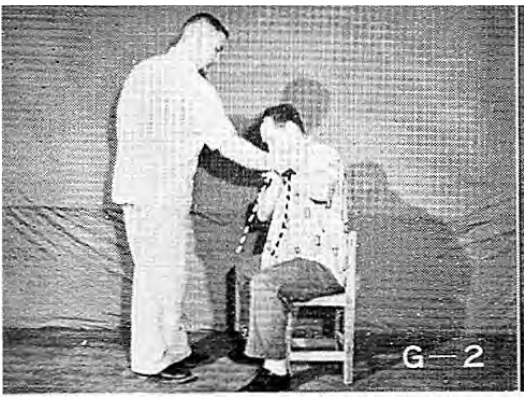
F-2: Bring the right hand over placing it centered on his right wrist.



F-3: Swing your hands with force (clockwise) knocking the aggressor off balance.

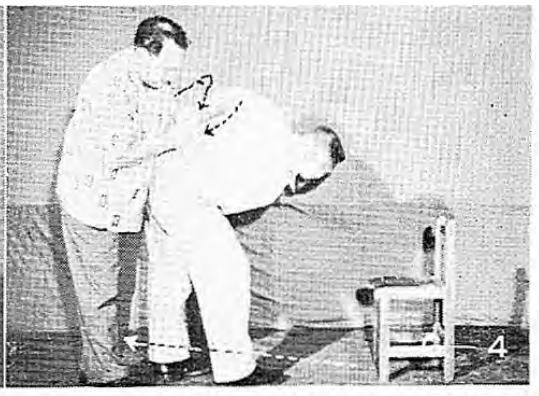


F-4: Follow up with right Seiken to jaw-bone.



G-2: With both hands, seize his hand as illustrated (hands centered on his wrist)

G-3: Take a quick step forward moving under and reversing the arm at the same time.
Note : Stance is either Shiko-dachi or Kiba-dachi.



G-4: Twist his arm around to his back, breaking his wrist as you draw your left foot around into the position illustrated by arrows.

Self-defense for Women (Part 1)

There once lived a strong warrior, Tsukahara Bokuden, who one day asked his three pupils : " Suppose a wild horse blocked the only passable road. What would you do to pass the horse safely ?"

The first pupil answered, " I would pass by holding the horse's kicking foot." The second pupil said, " I would jump over the horse's back to pass him." And finally the third pupli replied, " I would go around the horse." Bokuden praised the third pupil because his answer showed discretion. The third pupil's careful and wise anwer is the true secret of Budo (Martial Arts). This tenet is paraphrased in the proverb, " A wise man does not look for trouble."

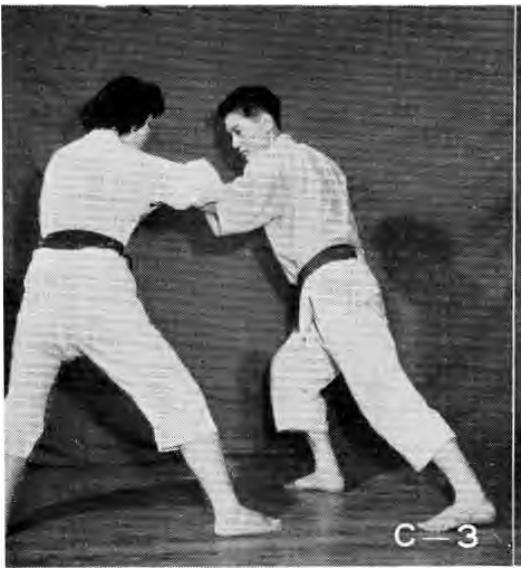
Women in particular, since they lack physical strength, should keep this proverb in mind. A woman by all means should avoid walking the street alone at night. However, should a woman by chance be assaulted by a ruffian, she can safely escape or defend herself from most danger if she has mastered the principle of self-defense as listed below :

A-1 The attacker grasps a lady at her wrist.

B-1 The attacker grasps a lady by the sleeve.

B-2 Grasp attackers hand with the left hand and draw a half circle in the air with the forearm of the other hand.

B-3 Let the circling hand come to rest behind his elbow.



C-3 Drawing a large circle with the other arm bend it over his elbow.

C-4 send his wrist in one direction while pressing with the other arm against his elbow-joint.

D-1 The assailant grasps a lady by the collar.

A-2 Shove the grasped hand towards opponent's face.

A-3 Strike his face with Uraken 01 the same hand.

A-4 Follow through by kicking his genitals with the knee.

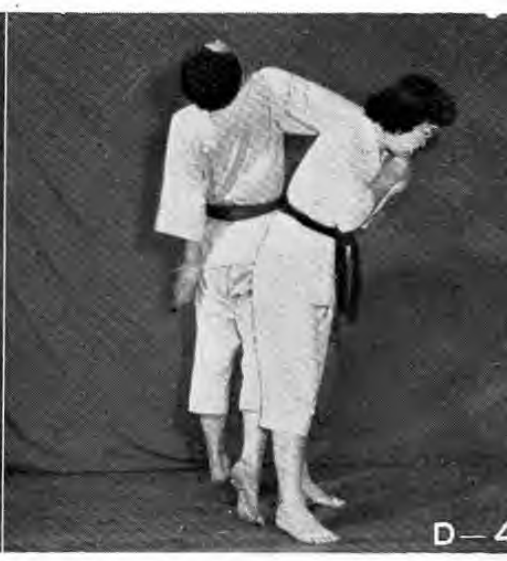
B-4 Bend his wrist with the left hand while pressing against his elbow-joint with the right.

C-1 The attacker grasps a lady by the shoulder.

C-2 Grasp his wrist with the hand as shown in the figure.

D-2 Grasp his wrist with the left hand.

D-3 Turn to the right letting his arm rest on the shoulder.



D-4 **Grouch and** pull downward **strongly** to **break** his **arm at the elbow.**

E-1 When the assailant moves to grab a lady.

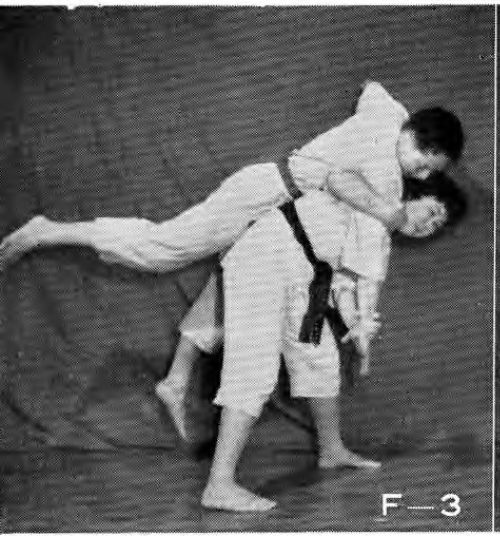
E-2 Catch his wrist and pull.

E-3 Put the other hand under his arm while pulling.

E-4 Throw him forward by tripping.

F-1 The attacker hugs a lady from behind.

F-2 Seize his left hand at the wrist and strike the side of his chest with the right elbow.



F-3 Holding his right wrist with the left hand, put the other hand under his arm, and bend forward.

F-4 Throw him down as shown in the figure.

Self-defense for Women

(Part 2)

A-1 When the assailant attempts to grab you, parry his hand with your open hand (Shuto-tensho-kake)

A-2 At the same time, using the parrying hand, thrust your fingers into his eyes.

B-1 When the assailant attempts to drag you by the hair.

B-2 Step in clockwise from the left hitting his abdomen with the left hand. Then swing around with a right Uraken (backhand) striking his temple.

G-1 When the assailant seizes your wrist, use the left hand to assist the right hand as shown in the illustration.

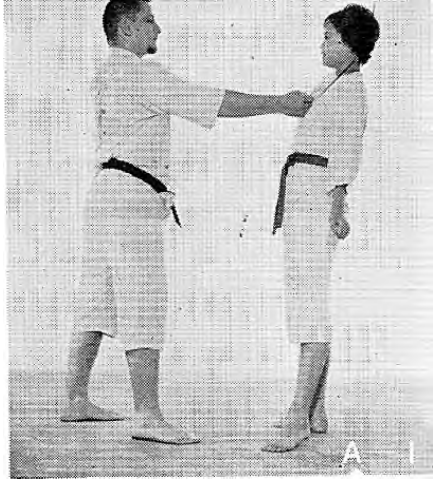
G-2 Step in counter clockwise with the right foot, driving your right elbow into the pit of his stomach. Pull back the right hand hard with the assisting left hand.

D-1 When the assailant interlocks arms

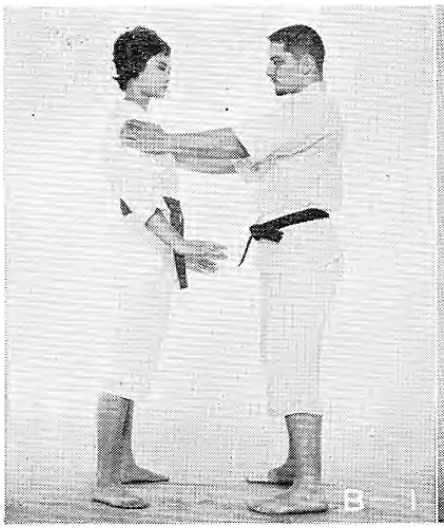
D-2 Stamp down hard with your foot on his instep.

Self-defense for Women

(Part 3)

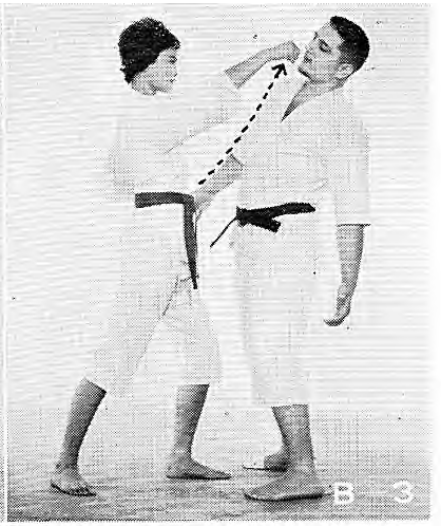


A-1 When an assailant grasps a lady by the lapel or collar.



B-1 When the assailant puts his hands on your shoulders.

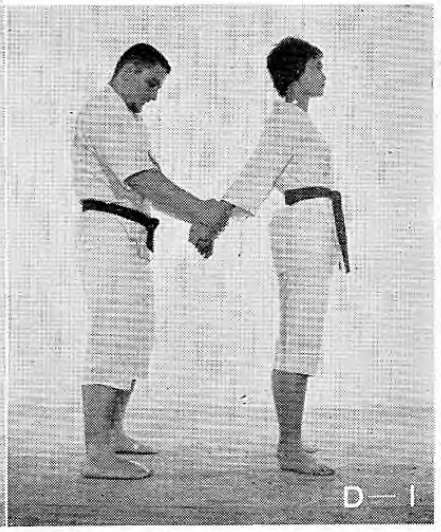
B-2 Parry off his hands from the inside knocking outwards as illustrated by the arrows, with Tensho-kake circular-wrist action).



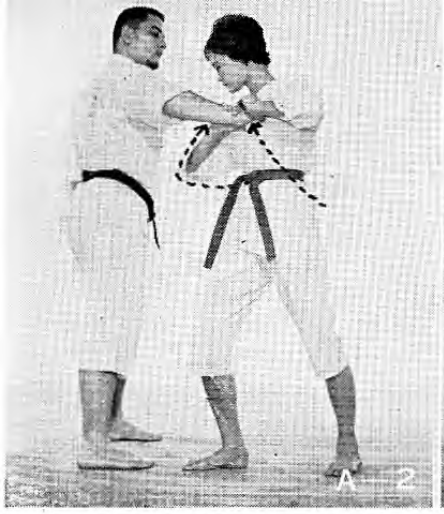
B-3 After parrying his hands, strike the face with your fist.

C-3 Then invert his hand as illustrated by arrows.

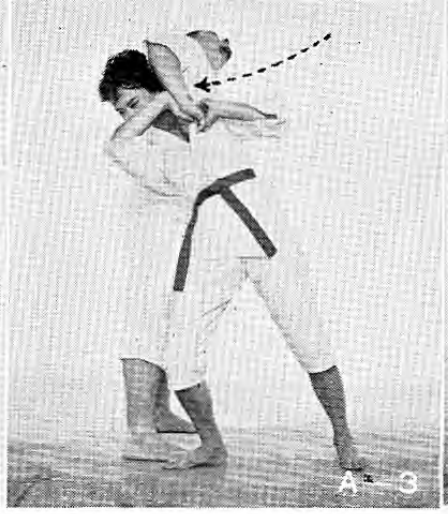
C-4 The moment he is of balance, kick his genitals.



D-1 When the assailant seizes your hands from behind.



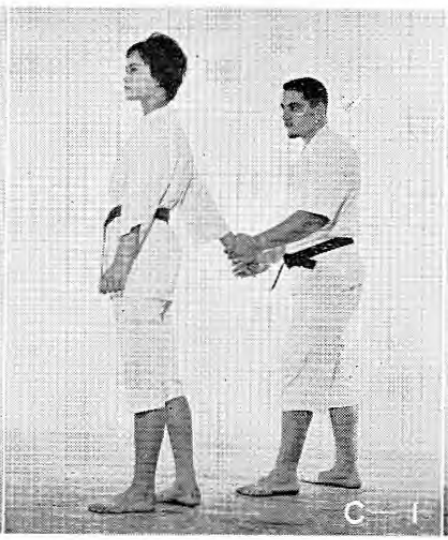
A-2 Using both hands, seize him by the wrist with your right hand and with the left hand, seize him so that the thumb is placed in the palm of his hand. At the same time, step obliquely to the left as shown in the illustration.



A-3 Bolding firmly to his hand, move under his arm as indicated by the arrows in the illustration.

Using the right foot as a pivot, smartly swing the left foot counter-clockwise bending the wrist behind him.

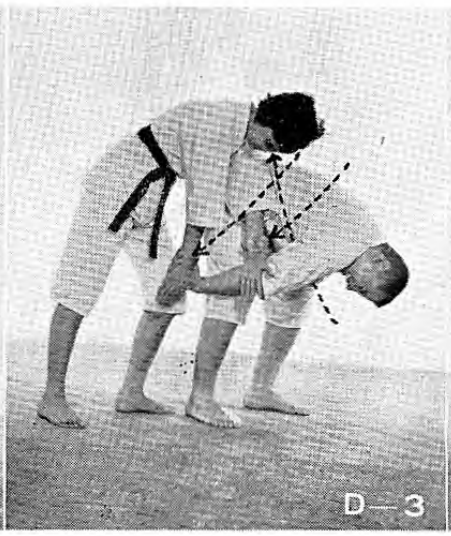
B-4 Withdraw the striking fist and without hesitation, drive your knee into his genitals.



C-1 When the assailant seizes your right hand.

C-2 Pivot on the right foot and swing the left foot around as indicated in the picture by arrows. At the same time, extend and spread open the fingers of the seized hand, turning it from the outward position to the inside. Immediately seizes his hand with your left hand.

D-2 While making a backward motion, spread the arms upward to your sides moving under his arm.

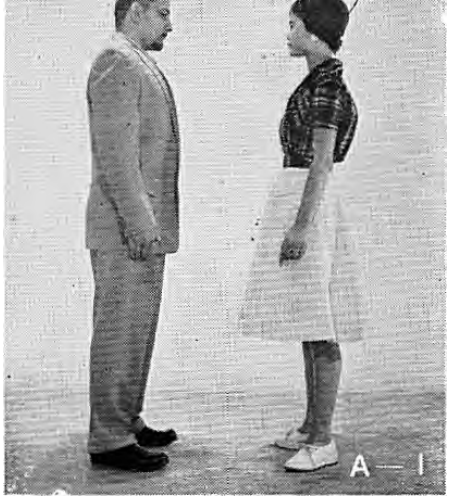


D-3 Ducking out from under his arm, push your left hand down hard on his left elbow joint and pull his arm upward in a reverse motion with your right hand.

D-4 He will automatically lose his grip on the downward force placed on his elbow joint.

Self-defense for Women

(Part 4)



A-1 : Facing each other.

B-1 : When the assailant seizes yours left hand.

B-2 : Push your hand outward, twisting your hand around so that the palm is facing inward.

B-3 : Seizing his hand with your right hand, twist it clockwise and hook the fingers of the left hand around his wrist.

C-3: Taking a forward step with the left foot, thrust the fingers of your right hand into his eyes.

C-4: Follow up with a kick to his genitals.

D-1 : When the assailant seizes both hands.

A-2: When the assailant seizes your left hand.

A-3 : take a step forward with the left foot pulling the seized wrist toward your body, and at the same time, grasp the back side of his wrist with your right hand.

A-4 : Pulling upward on his wrist with your right hand, shove your body weight against his arm.

B-4 : Pivoting on the right foot, swing around reversing his wrist and arm joint. Hold his arm firmly under your arm.

C-1 : When the assailant seizes your left hand.

C-2 : Knock him off-balance by pushing your hand outward. Twist your hand around so that the palm is facing outward.
Note : Always shove the hand outward from the side.

D-2: Spread your hands as far outward as possible.

D-3:The moment he is knocked off balance, but his face with your head.

D-4: Follow up with a last, driving knee kick to his genitals.

Self-defense with Parasol

There are twenty-three ways of utilizing the parasol for self-defense. Shown here are five of them, easy and practical.

A-1 The attacker grasps a lady by the collar.

A-2 Bring the handle of the parasol down on his wrist.

A-3 Hold the handle with both hands and press downward.

B-I The attacker grasps a lady by the arm of the hand in which she is carrying a parasol.

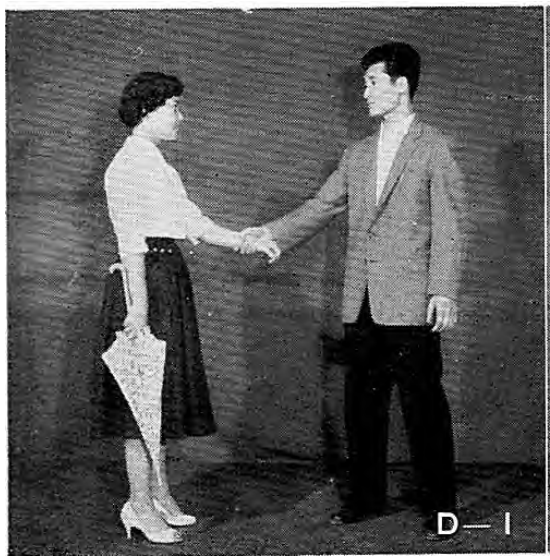
B-2 Put the handle to the elbow-joint of the attacker's arm as shown in the figure.

B-3 Holding tight to the parasol handle, press downward.

C-1 The attacker grasps a lady by the sleeve as shown in the figure.

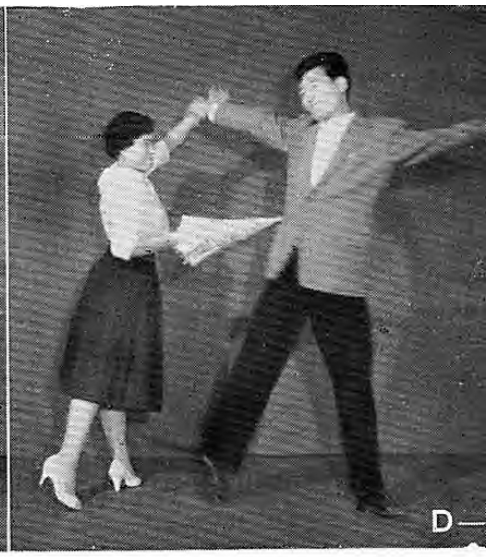
C-2 Bring the arm outside of his arm drawing a semicircle in the air, and place the parasol against his elbow-joint.

C-3 Kick his genitals while lifting up his elbow-joint with the parasol handle.



D-1 The attacker grasps a lady by the wrist.

D-2 Move the grasped hand as if drawing a semicircle in the air.



C-3 jab the side of the chest with the point of the parasol.

E-1 The attacker grasps a lady from behind as she is putting up a parasol.

B-2 Bend the body down drawing a semicircle with the parasol, watching the handle.

E-3 Throw him over the back and down forward as shown in the figure.

What is Karate

A memory of America.

'Karate' and My Diary of Training

by Masutatsu Oyama
Eighth Grade Karate

People often look at me incredulously if I say, " A bare hand can crack a stone weighing 22 pounds." I once broke such a stone before some newspaper men, who were quite astounded by what they had seen. As this story reached some foreign newspapers and magazines, some readers may possibly already know of it. I have also broken the powerful horns of sixty or seventy large bulls. This, I may say unequivocally, is a record unequalled by anyone else.

Those who have witnessed the power of Karate must have imagined the effect its blows would have upon human beings and must have wondered how this superhuman strength is developed. There is no magic about this power. Anybody who learns Karate technique can demonstrate its power to some degree. Karate is a martial art which can be mastered even by women and children through ceaseless training ; it is also a good way to achieve health and to maintain physical well-being.

I should like to tell you something of the background which led me to embrace this martial art as a profession.

I was born in the south of Korea. My parents' family were Yanban (nobility) in that region. As I was not so strong in my boyhood, my elder brother, worrying over my health, taught me boxing. I made no progress, for I was not interested in this sport.

The Sino-Japanese War was then in full swing. Korea had produced her first pilot (whose name was Shin) and the youths of my fatherland aspired to become a pilot like him. I was no exception, and my young mind was full of aspiration. To become a pilot I had to go to Japan to study. I secretly made up my mind to do this. Harboring this ambition, in 1938, when I was fifteen years old. I went to Japan by myself. I was "able to

enter an aviation school, but circumstances forced me to give up my dream of becoming a pilot, and I was thrown out into the whirlpool of life.

Suddenly I had to find means of support and a place to live. I walked about looking for a boarding-house. What was the result ? I soon realized that I was an unwanted Korean. Nobody would rent me a room. At door after door of several boarding-houses, they turned me away. As I walked dejectedly on the streets in the evening, I felt very sad and completely foreign. I called my mother's name aloud and turned toward the ruddy western sky. "Mother, how you would grieve if you knew that your sixteen year old son was wandering about like a stray dog in the vast city of Tokyo with no place to live." This was the little prayer I uttered as, overcome with homesickness, I yearned for the comforting arms of my mother.

Yet, I could not go back home. I had come over to Japan for a purpose. I could not become a pilot but felt that there must be some other way to succeed. "I will find success in some field of study," I told myself. I made a firm resolution to prove my worth and swore to withstand the cold rejection I met as a foreigner.

At last I found a room at a corner of the city of Tokyo. From this new residence I attended a university while working as a milkman. I was no longer a weak, gangling boy. With maturity came an intense interest in athletics. At school I studied boxing and judo. One day when I was watching Karate training by some students of the Karate class, I was much moved by it. I felt it very mystic in technique and spirit, unlike boxing and judo.

Karate had not yet been long introduced into Japan at that time and it was far less familiar to the people and less popular as a students' sport than it is today.

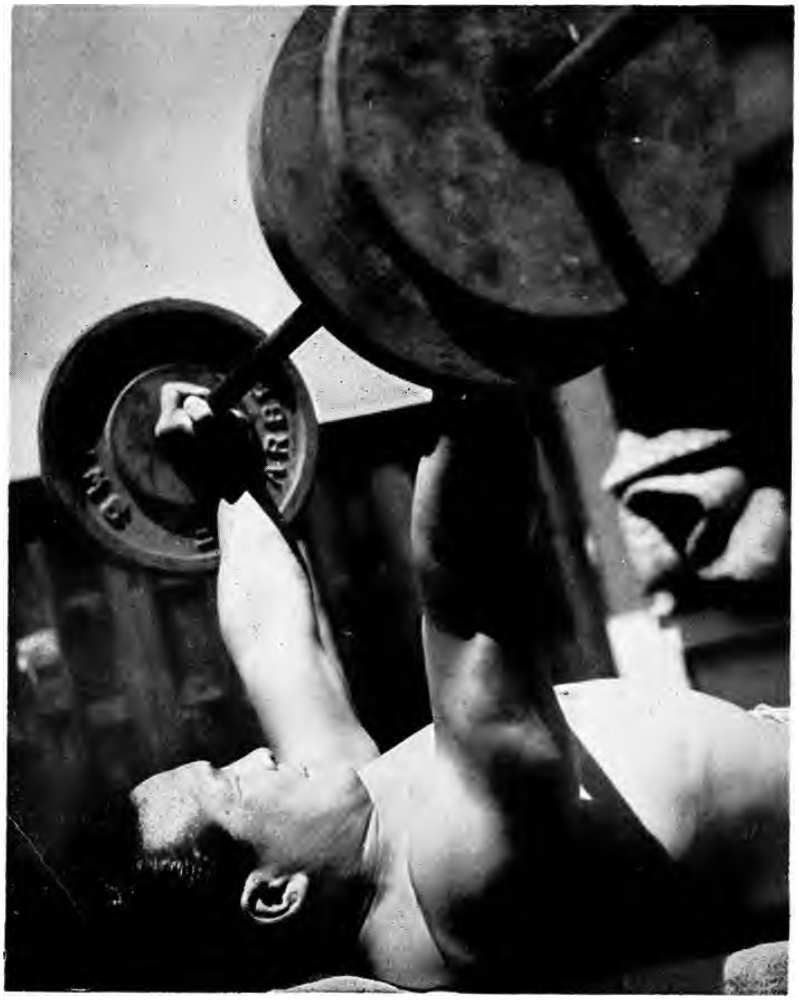
I was intensely fascinated by Karate. I wanted a good instructor and called at the

Shoto-Kan (a Karate school) operated by Mr. Giko Funakoshi who was then considered the veteran master of Karate. He was the second son of Master Gichin Funakoshi who introdeced Karate to Japan from Okinawa.

Once I had become a pupil of Master Funakoshi I kept up strenuous training day and night. The isolation and solitude which I experienced as a foreigner might have made me more devoted in training. As a result of strenuous training for two years, I gained enough strength to break piled roofing tiles of over ten pieces at one stroke of my fist, while making equal progress in technique.

During this time, Japan had involved herself in the Second World War, which ended miserably for Japan. With this event, my destiny took another big turn. I experienced all sorts of hardships such as lack of food and clothing and loss of my home ; these the war had brought. Meanwhile, my fatherland, Korea, was made independent as the Republic of Korea and soon began to repeat her tragedies with war with North Korea. I was depressed over the future of my country, and yet from the darkness of the turmoil I could not help but feel something worthwhile must spring up from the abyss.

Trainig with bar-bell. Weighing 175 pounds, the bar-bell is raised 500 times each day from a prone position.



Originally, the Eastern countries, especially Korea, were strongly affected by Confucian thought and by very feudalistic tradition. In addition, Korea had been oppressed by other nations for some four thousand years. Influenced by these circumstances her national character became strongly emotional and exemplified by an uncooperative spirit. This quality of character was evident at the critical point of my country's history when at home as well as in Japan my countrymen were divided into South and North factions to dispute with each other.

Though I was born and bred in Korea, I had unconsciously made myself liberal ; I felt repulsion against the strong feudal system of my fatherland, and that was one of the reasons which made me run away from home to Japan.

No sooner was I happy with the expectation of a revived and independent Korea, than I witnessed a national misery of quarreling and civil war. What a tragedy ! My young blood stirred with excitement. This is the time for a reforming politician to solve the crisis of my fellow countrymen. With this idea I joined a political organization in Japan and madedesperate efforts to promote the ideal of unifying Korea. The ideal was set back with the reality here. Some of the staff members

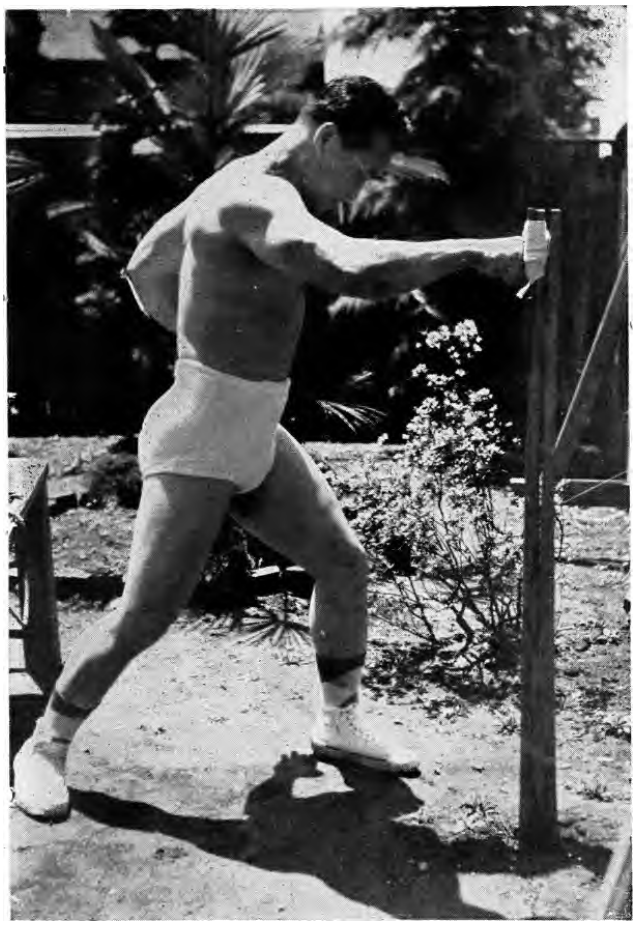
of the organization, having no pride as leaders of a race, merely used their positions to busily engage in money-making for their own profit. They spent their time in enmity and defamation to gain personal power ; they were nothing but political brokers who were looking for opportunities under the cloak of unification of South and North Korea. Such hypocrites I soon found were a cancer to world peace. Unification of their country was not important to them ; all they cared for was their own profit while taking advantage of the ideal of unification. My young mind longed for purity, and was badly hurt to see this corruption. I was thrown into an abyss of despair as I came face to face with the ugliness of human nature. This was not only the corruption of Korean organizations in Japan but also a miniature of the home government's politics and backstage operations.

I accomplished nothing ; depressed, I worried day and night. I was an inexperienced young man with the hot blood of patriotism and a righteous disposition. "We, young men, must not let ourselves become slaves to mammon, flatterers of power and slaves of force., I was determined to challenge these corrupt leaders. However, just being righteous was not enough to overcome clever politicians. Contrary to my expectation, the staff made reverse use of me, and duped by them, I was harried by the police who had been incited to pursue me because of my political thinking. When I was driven almost to self-ruin, Mr. So Nei-Chu, an elder of my native province, rescued me from the crisis. Mr. So, a thinker and master of Karate, was a rare man of character and confidence. Moreover, he was a devotee of the Nichiren Sect. He preached to me that martial arts and religion are inseparably united and taught me the scriptnre of his sect.

Mr. Neichu So, the highest authority on Goju-style karate, now in Korea making an effort for the reconstruction of his fatherland.

When I was at my wit's end as to what to do and went to see him, Mr. So, after encouraging me, said, " You had better withdraw from the world. Seek solace in nature. Retreat to some lone mountain hideout to train your mind and body. 'In three years you will gain something immeasurable. As the proverb goes, 'Temper the heated iron before it gets cold,' so train yourself in self-discipline before you grow older if you wish to be a great man." When I heard Mr. So's advice, I felt as if I had been awakened and I suddenly understood the path to take. The Oriental Confucian maxim is : " First train one's self, manage a household, and then reign over a country." It is essential to train one's self if one wants to administer the affairs of state well. To Mr. So, I shall forever be grateful for his advice and instruction which made me what I am as a Karate master.

I made up my mind to concentrate on the difficult road ahead. I reviewed all the futile actions I had taken in the past and decided,



In a state of concentration while training at makiwaratsuki.

as advised by Mr. So, to isolate myself at Mt. Kiyozumi in Chiba Prefecture. Mt. Kiyozumi is beautifully situated, commanding the rough seas of the Pacific Ocean. This is where Nichiren Shonin, Saint of the Nichiren Sect, became a disciple of Dozen Osho when he was twelve years old. At dawn of April 28, 1253, after twenty years of hard and severe training, Nichiren Shonin declared the birth of a new sect, Hokke-Shu, at Asahi-no-Mori on the summit of this mountain. Mt. Kiyozumi was therefore an excellent spiritual place for training in martial arts.

Fortunately Mr. Senshichiro Ozawa, then a member of the Liberals, had decided to look after my living. He agreed that training in the mountain would be good self-discipline for me. I started living with one of my pupils named Yashiro in a shack which I had erected halfway up the mountain. There was no electricity, no fuel gas, no water service ; there was of course no radio to listen to nor newspaper to read. Our first few days were spent in hard training without much resentment due to the novelty of new surroundings. As the days passed, we who had been accustomed to a cultural life, came to feel the inconvenience beyond description. It was not a matter of inconvenience alone, but a profound mental strain caused by the solitude of the deep mountain vastness. It is said that the first week in jail is the period one is attacked by a feeling of uneasiness and horror. For us, during the first one or two months the wind sounded as satan's footsteps ; we had nightmares and were awakened many times. Every night we felt solitude and horror as if we were left behind at the end of the earth or in some abyss of hell.

We endured it, though, in this isolated heart of the mountain. We rose at five in the morning, trained ourselves by running up and down the steep hill, practiced Seiken-tsuki two thousand times against the stumps of trees around us, and broke sprigs down with Shuto, looking upon them as opponents. We continued our bloody training every day. Moreover, to cultivate strength of arms we practiced the pinch press several hundred times daily with a barrel made of stone weighing 130 pounds; we pounded on sand bags thousands of times ; and we practiced Jiyu-Kumite. These were our daily lessons, and through these hard lessons we overcame solitude and irritation.

I bore all this, but my pupil could not. One night he finally ran away from the mountain solitude in secret, and I was left alone.

There was one thing in the mountain life

which consoled us. That was a once-a-month visit from a friend, Mr. Kayama, from the town of Tateyama. He brought food for the whole month at one time, and not more than once a month, probably because he did not want to disturb us in training. These visits of Mr. Kayama were a 'meeting Buddha in hell' for me, especially so after my pupil left the mountain. I often felt as if I waited thousands of days between visits. I warned myself not to anticipate the visits. My training became more intensive, and yet solitude distressed me. I must say that the emptiness of solitude is much more painful than the hardship of training. I habitually became lost in thought watching the poor light of the shack. Even the scripture of Hokkekyo which I chanted every night could not soothe my irritated mind ; even Zazen (sitting in meditation) could not make me reach a state of serenity of mind. The lonely solitude was more deep than that which we feel when betrayed by our lovers. " In this civilized age why should I train myself in such a primitive way as this? Training could be done in town if I would." My mind was moved, I began to have doubt of my plan. But to whom should I appeal? I wrote a letter to Mr. So, the only person whom I could tell what I was thinking. A reply came from him soon.

" What others have done should not be impossible to you. Was there any master of martial arts who had not experienced mortification? The really great man can only be produced through a continuous heavy training. You should be more courageous in striving toward your goal. That is the most important thing." I was so deeply impressed by this letter that I have never forgotten it. At that moment I made a firm resolution to become the strongest Karate player in Japan.

I was once told that a master of Karate had killed a fierce bull with one stroke of his fist. There is no knowing whether it is true or not, but before I entered this mountain retreat, I shaved my hair off intending in my mind to obtain the power and technique to accomplish such a feat before my hair grew long again. Later when I had doubts about the value of my training and it seemed questionable that I would reach my first aim, I shaved off one eyebrow with a firm resolution to isolate myself from human habitation absolutely.

Though I kept on my intensive training, I lacked the asceticism of a saint ; sometimes

The callouses of his hand can with-stand the blow of a hammer.

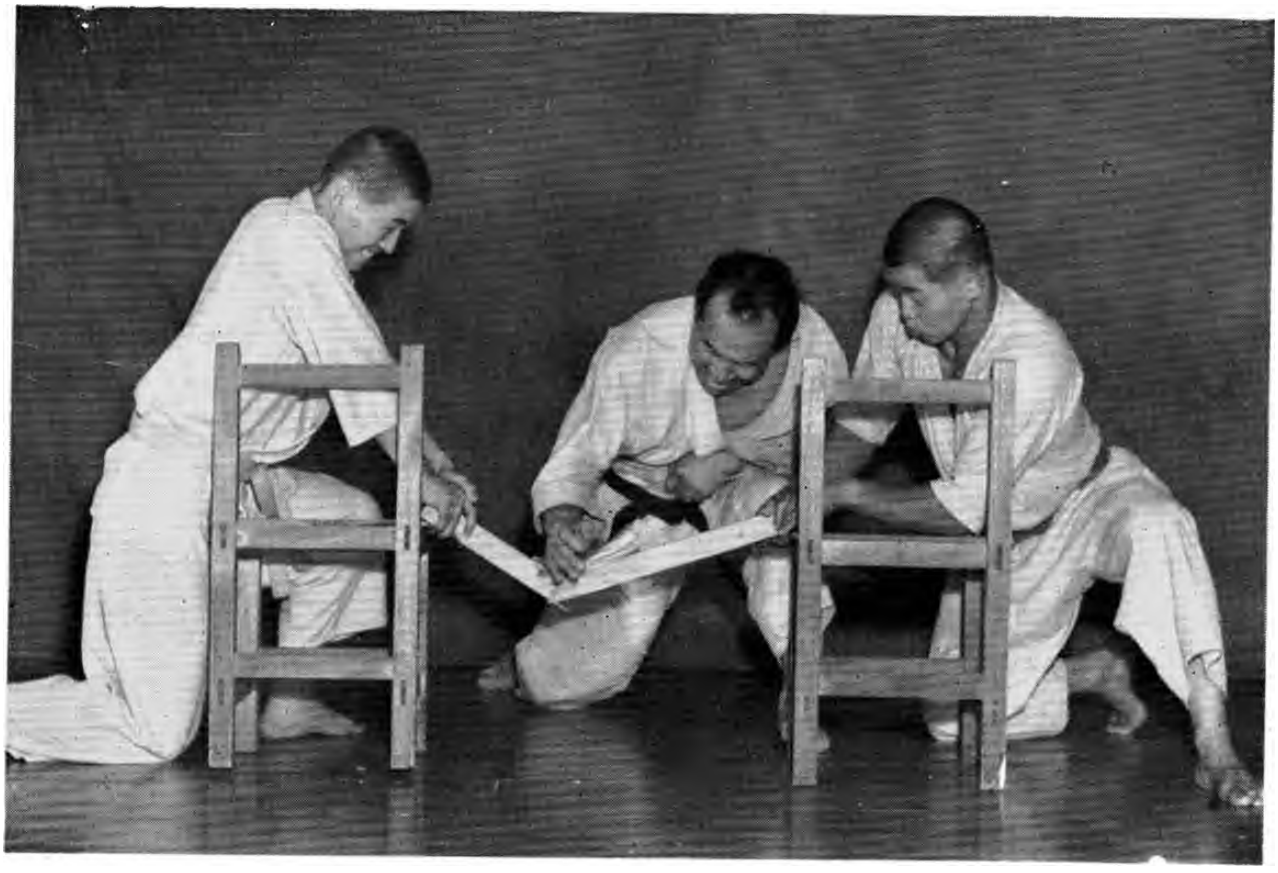
I thought of the atmosphere of town and women and was annoyed by the worldly passions of a mortal ; often I was agonized by evil and mundane thoughts. On these occasions I recalled the word of Mr. So ; I sat in meditation, recited Okyo (a Buddhist scripture), and sat in deep thought. Besides this training I kept on hand a copy of a novel entitled ' Miyamoto Musashi' written by Mr. Eiji Yoshikawa about the life of a famous thinker, swordsman, and read it as a constant guide to retain my courage and determination. I tilled the soil at the rear of my shack where I grew vegetables for self-support. Squirrels and foxes came up here to look for food but I could not turn them away, for my lonesome mind thought tenderly of animals.

Meanwhile, as a result of my constant intensive training I became a man of strong build and gained great confidence in myself. Some children from the village came peeping into my shack ; probably they had heard of me from a woodcutter whom I sometimes met in the mountain. The woodcutter must have told them that he met a `Tengu' (Japanese long-nosed goblin) in the mountain. This rumor was right to some extent, because after my mountain life of more than one year, my unkempt hair was hanging down to the shoulders, I had grown a long mustache, and my loneliness had given my eyes a mysterious glitter.

I had planned to stay in the mountain for three years, but when one year and a half had passed I had to come down from the mountain due to an inescapable reason. My patron, Mr. Ozawa, had resigned from political circles affecting my problem of living.

As I travelled down the mountain I thought that life in the mountain had indeed been hard beyond description but that it was much more endurable than the corruption of the political organization I had been affiliated with. I felt refreshed and reborn, the result of my intensive training of over one and a half years in the mountain.

It is possible to break off easily a square bar of two inch thickness with Shuto.



A demonstration of superhuman strength. Karate-Master Oyama cracks a stone of about 22 pounds in two pieces. If a small stone, it can actually be wrenched into two pieces.

I had gained great self-assurance through the long training on Mt. Kiyozumi. As I walked down a street I suddenly struck an electric pole and the wires swung violently. An opportunity to test my ability would come some day, and I looked forward to the opportunity with confidence. It came to me earlier than expected. In 1947, the All Japan Karate Championship Tournament was held in Kyoto. I participated in the tournament in high spirits, and won the championship. My long period of hardship was rewarded.

Although I was acclaimed the number one Karate-ka in Japan, my earlier desire to repeat the ancient master's feat of striking down a bull with one blow of the fist still remained. One day I went to a slaughterhouse in the suburbs of Tokyo and asked them, "I am a man training in Karate. Will you lend me one of your bulls as I would like to strike it to death to test the power of my fist." "What? Kill a bull with your bare hand? You must be crazy." They would not take me seriously and it was natural for them to do so. It is very hard even for a skillful butcher to kill a bull with a heavy sledge hammer, and I wanted to kill one with my bare hand. I, however, would not give up. After asking them again and again, I finally succeeded in getting a bull.

The bull appeared to weigh about 1,000 pounds. First I posed the right Seiken and with a yell, gave one stroke on its brow. Though my stroke took effect, the bull, bleeding from the nostril and mouth, began to run amuck instead of falling down. I was unable to approach it for another stroke. With remorse, I left the slaughterhouse still

The moment when two bricks are struck with Shuto.

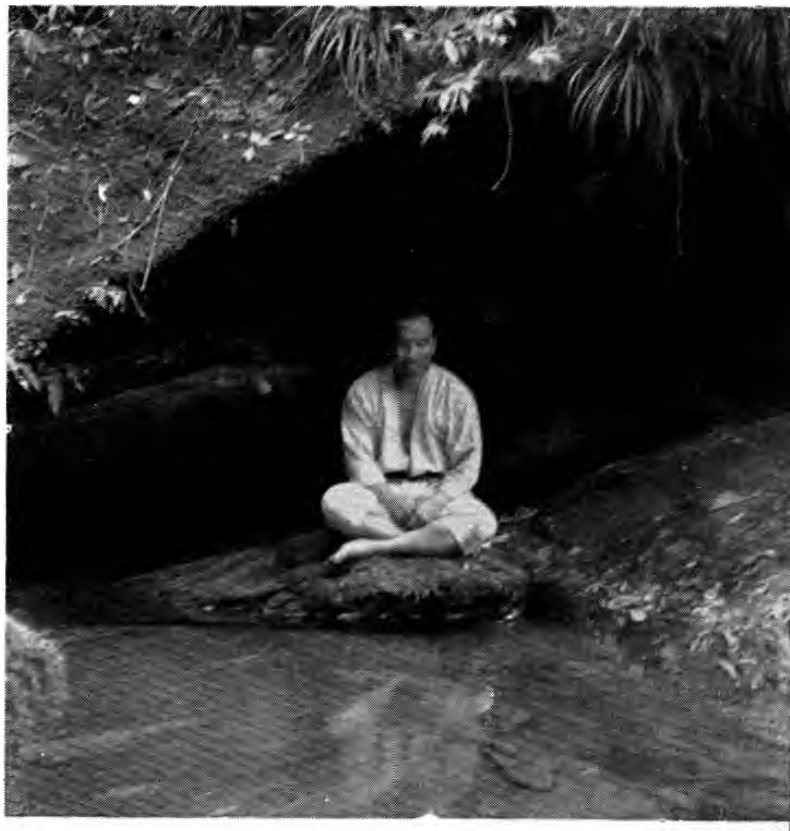
with expectation of success some day. Later, I heard that the bull's brow-bone had been cracked.

In April of 1952, Mr. Kokichi Endo (sixth grader of Judo and now a professional wrestler) and I were invited by the Chicago Pro-Wrestlers' Association to tour America. During the ten months tour, we engaged in three matches with pro-wrestlers, gave Karate exhibitions thirty times, appeared over television nine times, had $ 1,000 prize matches three times, and appeared over newsreel pictures three times during our exhibitions in thirty-two states of North America, Canada, Cuba and Mexico. We were also introduced in newspapers, and in magazines such as Time, Life, Look, Boxing and Wrestling, Ring and True, altogether creating quite a sensation. Some of my opponents were very famous champions, but I was able to retain a fine record of invincibility.

1 returned to Japan widely known and popular for the Japanese newspapers and magazines had reported on my exhibitions in America. One thing still remained — a fight with a bull. I continued to dwell upon this contest between man and beast. I would pin the bull and break its horns off with my Shuto. If I succeeded, I would establish a kind of world-wide superhuman record, and could also contribute to the publicity and spreading of Karate. With this resolution I began to make daily visits to the slaughterhouse. I started off first by breaking the horns of smaller bulls, later graduating to bigger ones.

In the meantime, one of my friends, a movie director, told me that he would like to produce a film under the title of `Karate Versus Fierce Bull.' I was all the more encouraged by this proposal.

I studied bulls, experimenting on more than



Mental culture of Zazen on the mountain.

fifty head of cattle as to how to dodge a fierce onrushing bull. I also made close observation on the habits and weaknesses of the bulls. As a result of the study and observation, I found that in order to evade a bull, it was necessary for me to run one hundred meters in thirteen to fifteen seconds, and reduce my weight to approximately 180 pounds. I practiced running along the bank of a river abreast with a bull to find out its power of endurance. As my daily training, I got up at 4 a.m., ran eight kilometers to and from the Hachiman Shrine, practiced Karate two hours in the morning and three and a half hours in the afternoon.

In January of 1953, preparations on my side and for the filming were completed. The proposed place was the Yawata coast of Tateyama in Chiba Prefecture. On the day of the filming, upon looking at the bull the movie company had brought, I was frightened.

Training in `makiwaratsuki' (straw striking) at the Mt. Kiyozumi Yama.

It was a large bull weighing about 1,250 pounds with a horn 10 inches long and 3 inches round at the base. To tell the truth, I was a quite uneasy, but since I could not very well withdraw, I resolved to proceed.

Newspapermen, magazine reporters, together with the filming group caused quite a stir in the quiet fishing hamlet. Topics among the spectators were, " Can he really break the horn with his bare hand? I can't believe it. Isn't he light-headed?" They were in doubt as to the outcome of this event. One newspaper of the day said, " A duel in the twentieth century ! Will bull win 6 to 4?" Unfortunately, the duel was postponed because of a light rain. " Well, you are lucky, sir ; your life was extended for one day," joked a newspaperman. I was, however, far from a joking mood, and held a telegram sent from my only daughter which read, " Good luck, daddy !"

The next day proved to be a fine one, and there were thousands of spectators. I put on gay short pants tightened with a wide leather band and, of course, as a Karate-ka used no protection for my fist. Spectators raised a big cry of excitement. " Don't lose this one !" they shouted. Standing by the seashore, I raised my hands high and closed my eyes to take a posture free from all thoughts. When I opened my eyes, the thousands of people, the four movie projectors equipped with telescopes, fear of the bull—all these things had vanished from my consciousness. Now the huge black bull was released from a rope. Neck lowered, shaking its sharp horns, it rushed at me. I swiftly dodged its attack right and left, and finally grasped it by the horns. I tried to twist it down to the ground, but the 1,250 pound bull, spreading its legs, refused to budge. Instead, the press of the bull forced my feet to stick in the sand. At last my hands slipped off the horns because of perspiration and the enraged bull rushed at me with terrible force. Before the filming of the event, I had been asked by the movie director to battle for about ten minutes but I had no reserve to do so. If worse comes to worse I will be thrust to death.

We kept up the bloody struggle. Suddenly I missed my footing and fell on my back. I felt my position to be precarious, but it was too late to raise myself up, and the bull, with a low snort, made a thrust at me. Though I recovered quickly, my skin was torn from abdomen to breast. The blood flowed, but I felt no pain. Instantly grabbing the horns with my hands I twisted its neck right and left with all my might. Somebody cried, " Let him stop, or he will be killed !" A messenger from the filming group came up and asked me, " Will you take a rest? It's dangerous if you keep fighting this way." " I'm all right," I replied, " and I'll

never yield to the bull with only a wound like this. I must win at all costs so please continue with the filming."

No unguarded moment was allowed during discussion. The bull, shaking its horns right and left, tried to slip off my hand. Gradually, however, I felt my opponent becoming tired. The moment I noticed this, I twisted the bull strongly to the left with all my might, taking advantage of its strength.

When it toppled down into the sand making a heavy thud, I jumped in quickly to grip the horns firmly with my hands. Its large abdomen was beating thunderously and both the bull and I were covered with perspiration and sand. While my opponent tried to get up, I pressed down trying to keep it from doing so. I concentrated on my right Shuto, saying " Either I break the horn or my hand will be broken !" With a yell I struck at the base of the horn. The bull groaned ; its horn, broken at the root, was hanging down from its forehead. I pulled the horn out of the forehead and unconsciously held it up high over my head. Suddenly the stir of the spectators like a distant thunder reached my ears.

I had conquered the bull. At last I could realize my long-cherished desire. I was moved to tears. The death struggle with the bull had lasted for thirty-five minutes ; I felt it neither long nor short ; I simply fought with all my might, and I had succeeded in my record-breaking feat after undescribably hard training and a life-and-death adventure. As I received many congratulations from admirers I remembered many benefactors of mine, and my mind was full of gratefulness to them. Later I heard that copies of this film were distributed to foreign countries where it created quite a sensation.

There are secrets to my superhuman technique of breaking a bull's horn with Shuto. For instance, the horns can be broken without much difficulty when the cattle is grazing in the field. But failure at the first stroke results in the bull running amuck. As a man does

Training of mind and body while beating in a water fall.

Ready to fight against a fierce bull in baeso posture.

not feel the pain of a blow when he is angry, when a bull is in anger the horn is more resistant. Timing is also very important. Striking with Shuto at the moment the bull raises its head means a harder blow. As to the angle of attack, it is easier to break the horn from the rear than from the front. These techniques sound very simple to hear, but I discovered these only through much desperate experience. It required a long, continuous training.

I have no intention to make my record a professional secret. If a strong-willed young man weighing about 200 pounds wishes to train under my instruction, I am confident that he can equal my feat of killing a bull with one stroke within 1,000 days. I say this because I have developed special ways of training during my twenty years of Karate.

I have tested the limit of possibility for human strength using Karate. As a result of it I have found out that I can easily break thirty piled roof tiles, two red bricks or a two-inch thick square board with one stroke. I can also break a stone weighing over twenty pounds. I have verified that the strength to do these and which is called `superhuman, is developed by repeated training. And needless to say, it is mental power, surpassing physical strength, which is required for this severe training.

I once had an ambition to become a good politician and after experiencing much doubt and suffering, realized the necessity for power over self. Today, as a man who studies and trains in the martial art of Karate, I feel keenly that a perfect man can be produced only through a combination of culture and physical training. The affairs of state can only be well administered by the hands of a man self-disciplined mentally and physically. Miyamato Musashi, a famous swordsman of olden times, once said, ' ` Make yourself familiar with all sorts of martial arts ; do not think of greediness, profit or life in tomorrow. Think of nothing but the victory or defeat of today." There is another saying that a lion runs after a hare to the best of his ability. If a lion must try his best, how much more should the politicians and statesmen give their best to the country they serve. One famous statesman of the Orient devoted himself to serving his nation without thinking of self-interest or distinction ; he even refused to accept peerage and court rank. Today he is still revered by his people because of his selflessness. If the statesmen of our time could have such pure minds there would be no unsightly bribery or graft. To sacrifice oneself, to be selfless, is most important. I believe

that true soldiers, true men of martial art, are prepared to give their lives to their first cause, moral obligation — and real statesmen should have the same resolution.

When I, as a man of martial accomplishment in sports, consider my fatherland, Korea, I earnestly believe that a mental revolution of Korean youth is a more burning need of the hour than industrial revolution and cultural elevation.

What is this mental revolution? My expression may sound a little too formal but the mental revolution I conceive of envisions Korean youths who do not try to promote their country simply by ideology or because of desire for political power. They seek integrity and mental strength through physical training in order to become men of firm

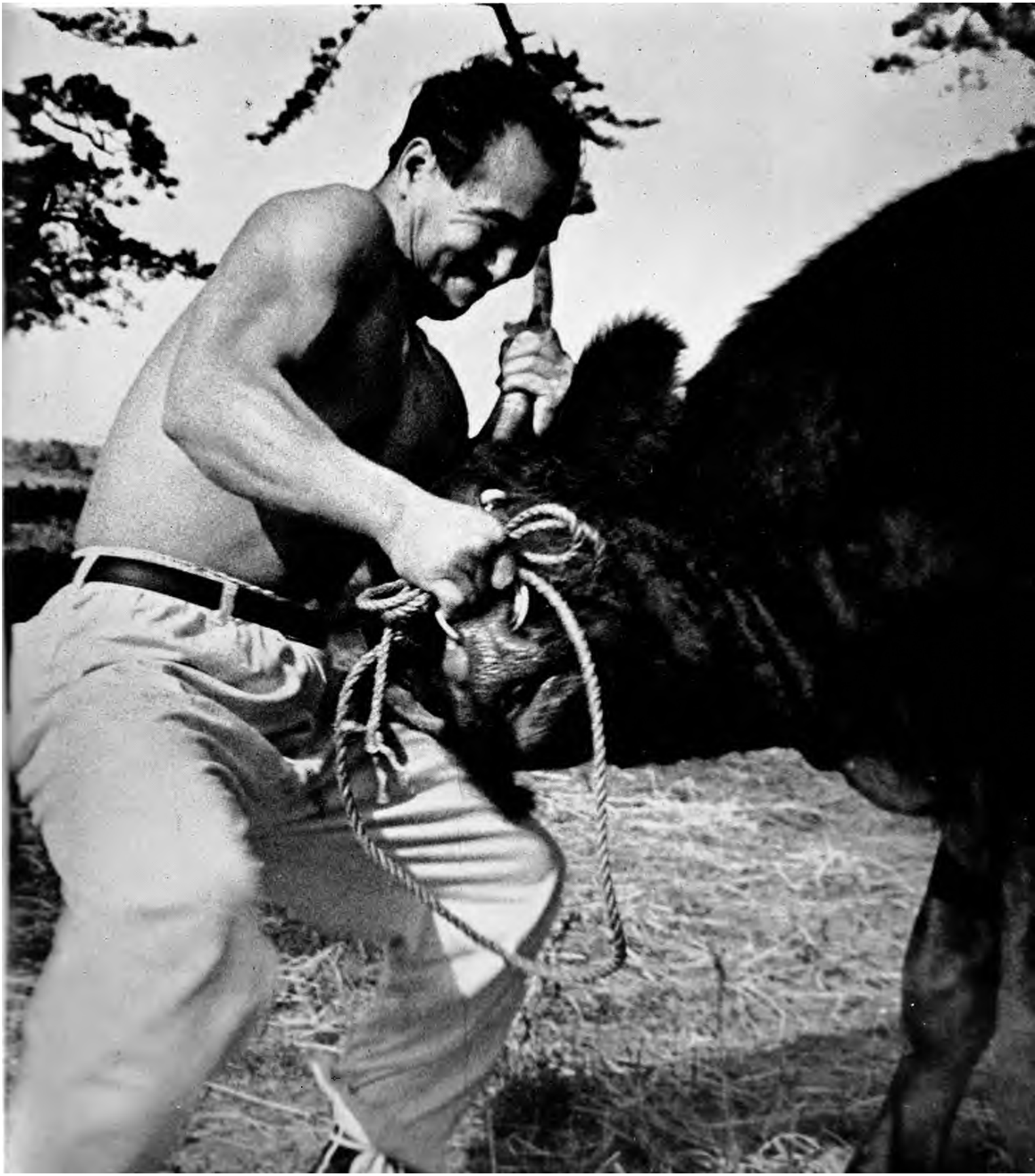
Karate master Oyama in death struggle with bull

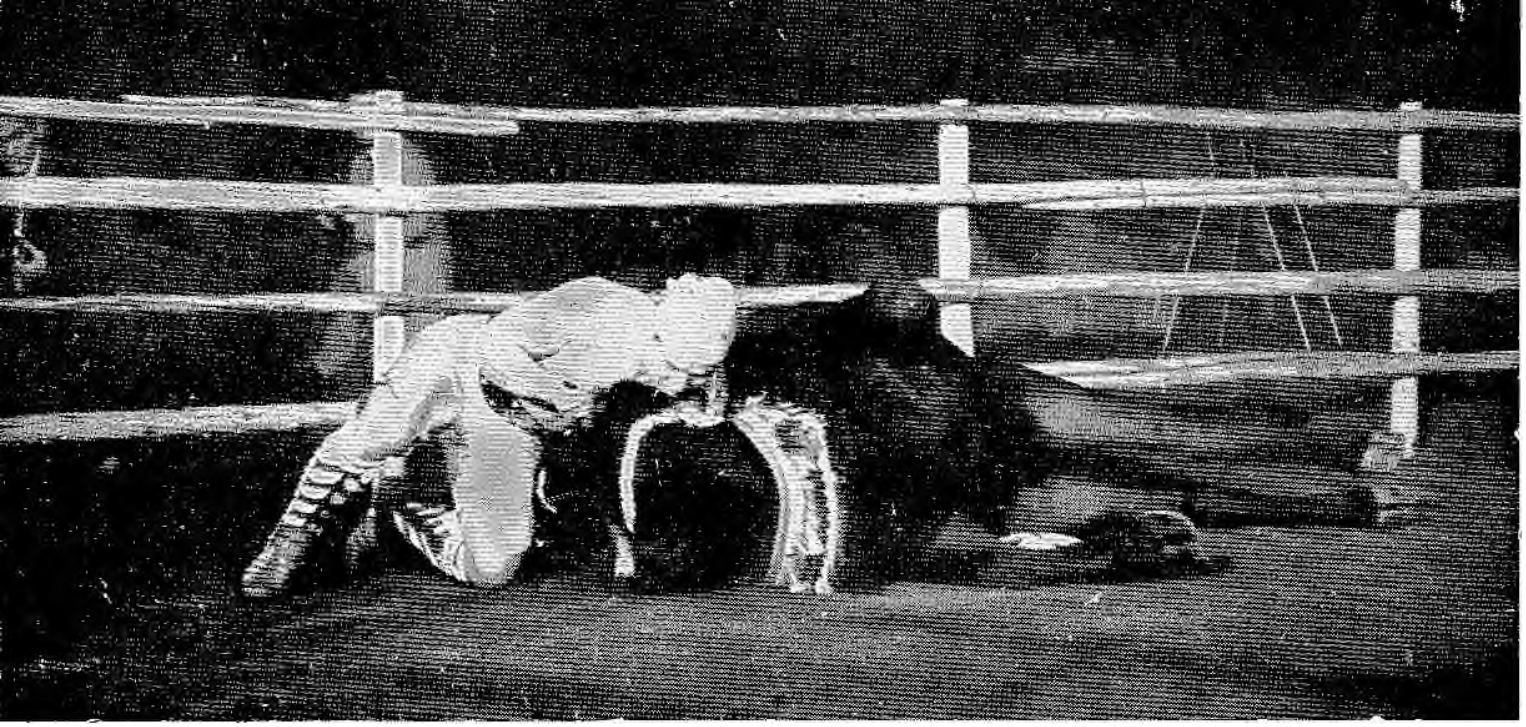
A bloody bull, after his horn was broken and he was downed by one stroke of the fist.

purpose to take charge of the future of their fatherland. Cultivation of character is necessary for this purpose, and both physical and mental training are required to cultivate character. An insufficient way of thinking will never bring about a new Korea. Only young men with integrity gained through self-discipline such as comes from the spirit of martial accomplishments can take charge of their country. Martial arts, I think are more disciplining than sports. Sport, while it helps much to develop physical strength, is essentially recreational. On the other hand, martial arts are not for entertainment but the ascetic, concentrated spirit of the seeker. I should like to propose the salvation of Korea by human nature trained in this self-denying spirit. I hope that young men of my fatherland will try to gain the self-discipline of mind and body inherent in the martial art of Karate so that the country may be restored to its rightful stature.

I am eager to unify my country and bring it to prosperity. It is the mission of us all to give our best efforts for country and for mankind.

One twist pulls fierce bull down. After coming back to Japan from America in 1952, intense training was under-gone in preparation for a fight with a bull.





The fighting against. a Bull in the Denen Colosseum.

A Fighting-bull Eaten by Promoters

On November 11th 1956, I was supposed to have a fight with a fierce bull at the Denen Colosseum in Tokyo. However, it was foreordained to be a difficult and unsuccessful fight as the approval of the Tokyo Metropolitan Police Board read, "You will neither hit nor kill the bull." I had planned to snap the horns of the bull as it dashed toward me by using 'Karate' and this was the publicity which had been issued by the promoters.

The unwary spectators crowded into the stadium. It was as bright as day with strong klieg lights shining upon the center of the arena. A desperate struggle between man and bull was going to take place this evening, so the customers had been led to believe. There was an unusual excitement and anticipation that before their eyes was to take place an epoch-making fight between animal and man.

The 1,200 pound bull selected as my opponent was named 'Rai-den-Go.' This was larger than one I had previously killed at Tateyama City, Chiba Prefecture—the first bull I had killed after training for such an encounter. At Tateyama, the fight lasted more than 30 minutes before the bull was killed. In contrast, it took only three minutes this time, and it was far from an epoch-making fight between man and animal.

"Fake !', cried the spectators, and it was natural that they shouted thus. "Give us our money back, you big swindler !"

Unfortunately the "fight" had been poorly planned by the promoters. The bull which had been chosen for me to fight was already quite excited when he was chased into the stadium. He was, moreover, frightened by the strong lights of the stadium and flash bulbs of the press photographers. He seemed to want to flee as he saw me come toward him in the stadium. This was completely unexpected. I was greatly frustrated to realize that I must try to antagonize my opponent, an almost impossible task. Animals, once frightened, are difficult to calm down. I approached 'Rai-den-Go,' grasped his horn, and stretching my arms, grasped him by the neck after the fashion of a professional wrestler. T'hc bull felt down very easily; the fight was over. But the spectators would not consent to that, What they had expected was a desperate struggle. " Fake ! Impostor! " "Give us our money back !" Stamping the floor, they shouted and whistled. Storms of cries surrounded mc.

As for myself, I stood bewildered with all

this, for it was I who had proceeded to this stadium with more thrilling expectation than anyone else. The point I feel that I must make clear is that although the exhibition was a big failure, I was neither fake nor impostor.

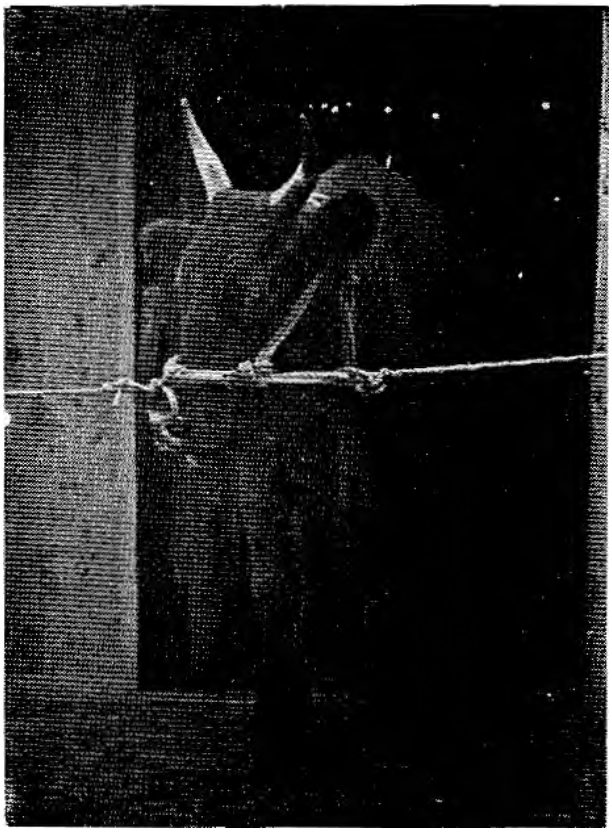
Before this exhibition was to take place, a letter had been sent to the Metropolitan Police Board from a stranger, which read as follows : "Oyama will not abide by your ultimatum. He will start a fight after giving the bull an injection shot to make him excited. A desperate struggle will ensue accordingly. Being excited, the bull will charge Oyama. The result will be just as Oyama wishes. He will then hit the bull and kill it under the excuse of `self-defense'." The Metropolitan Police Board thereupon sent about 50 detectives to the stadium to see that this prediction did not come true.

Additional trouble in connection with this exhibition was on the promoters' side. The exhibition was held with the Japan Karate Promoting Association, as sponsor ; the 'I'okyu Railroad Co., and Radio Tokyo, co-sponsors. There were three promoters for this exhibition, including the president of an electric ornament company, the keeper of a hot spring hotel in the city of Atami and the head of a newspaper company. None of these promoters appeared at the stadium that night because of a dispute among themselves in connection with receiving profits from the exhibition. Shirking their responsibility, who was left to be manager of the exhibition at the stadium? It was I,—Oyama 7 th grade Karate-ka, the contestant. I had to be the manager and a promoter, I had to assume responsibility for others' failures. This was fatal for the project, because it resulted in my having to bear an enormous amount of debt and dishonor that night. The exhibition did not benefit me a farthing. Who in the world was a fake and swindler? Oyama, 7th grade Karate-ka, was beaten untidily at the colosseum by promoters. I assumed 270,000 yen of debt on behalf of those who actually committed the fake.

Musashi Miyamoto, great swordsman whom I deeply admire, once said, " I have no jealousy of others ; I have no resentment, no hatred of them as long as I know that I have put forth my own best effort." Fortunately, I have been able to take the above experience full of failure and humiliation as a trial given by God. I lost precious opportunity which may not come again to me. However, I believe I gained something more valuable for a human being, humility, and I thank God for that.

That fatal evening two years ago I received some unfortunate publicity for others' irresponsibility. I hold no resentment or hatred for I put forth my own best effort.

The bull named "Raiden Go".



Holding a cup that commemorates an exhibition **in** *Hawaii.*

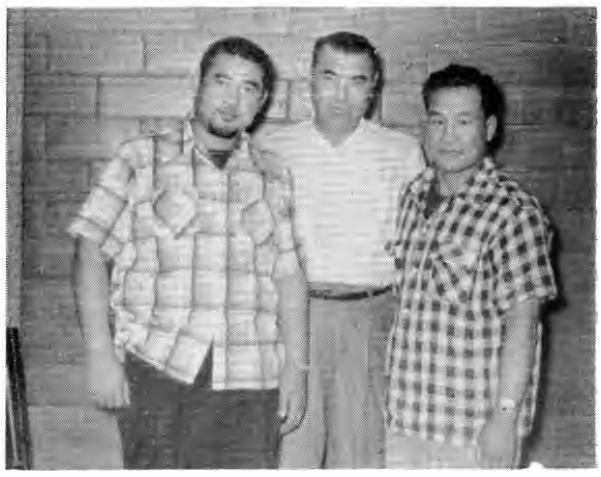
Karate Tour to America

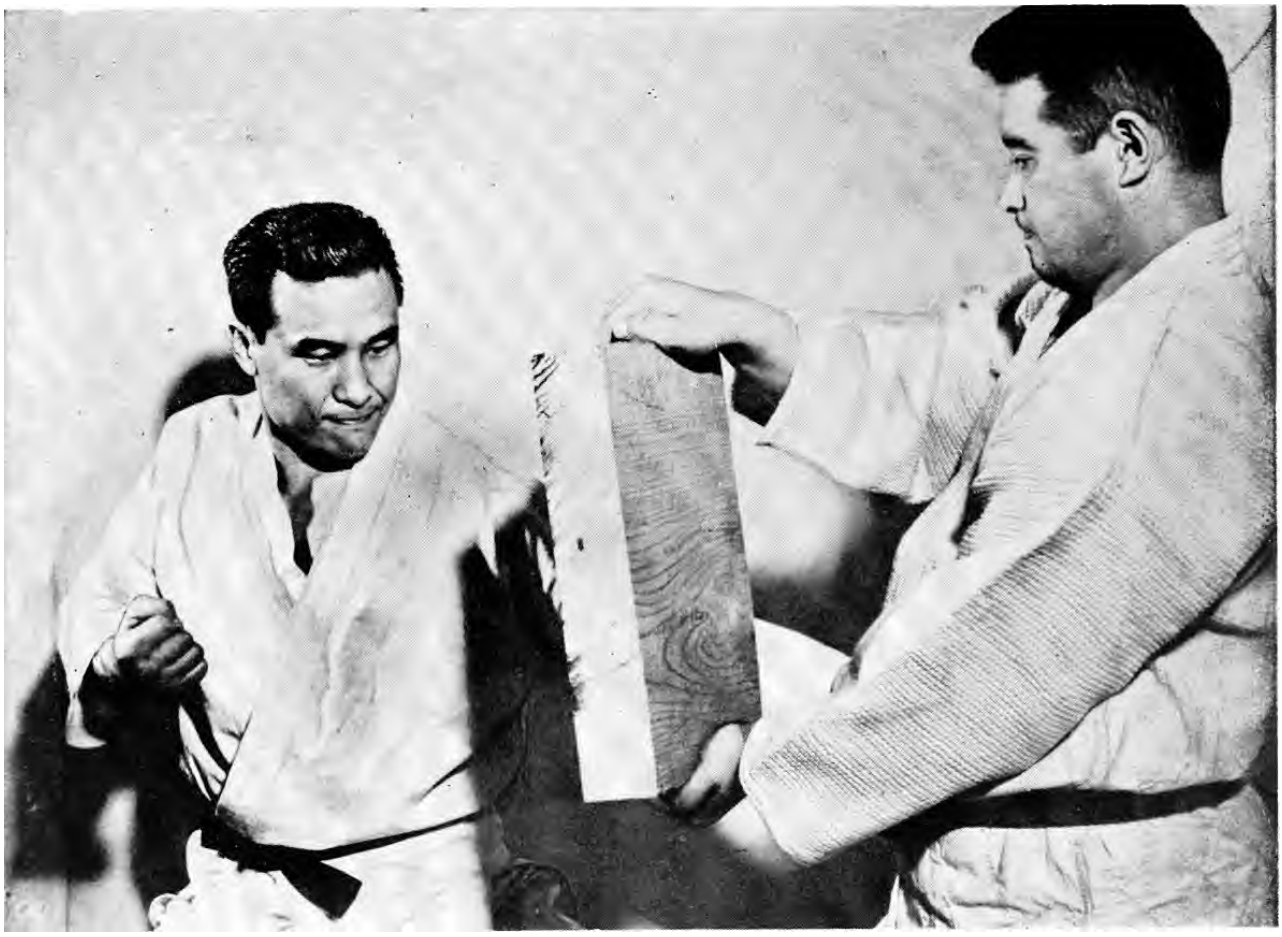
I shall never forget one fine day in April of 1952. The International Airport terminal at Haneda was crowded with people bidding me " Bon Voyage." I was about to leave for America for the purpose of introducing Karate for the first time to a foreign country. It was my hope also to foster international good will through this sport. I was accompanied by Mr. Kokichi Endo, a judo expert, whose purpose was to achieve more widespread understanding of Judo. Both of us were invited by the Pro-Wrestling Association of Chicago. Mr. Endo is now active in professional wrestling circles in Japan. We were encouraging each other that whatever the outcome of our matches might be, we as representatives of Oriental sportsmanship, would leave a lasting impression upon all who would witness the exhibitions.

Our plane travelled to Los Angeles by way of Wake and Hawaii. At last arrived in America, a country with traditions of freedom

At Los Angeles Air port on March 1952. (with Mr. Kokichi Endo)

A meeting with ex-champion Mr. Jack Dempsey at Minneapolis, Minnesota.





The board-breaking by Master Oyanza with his `Seiken' in America.

and culture, I felt deeply concerned for our success in presenting our historic art-sports of Karate and Judo to the West.

Upon landing from the plane, we were met by many friends at the airport, where our manager said smilingly, " Put these clothes on, please, as you are going to have an interview 'with pressmen." What he showed us were two Japanese kimonos.

"Do we really put these on?"

"Yes. You must do so."

Mr. Endo and I smiled cynically at each other. This was obviously an attempt by the promoter to give a little Oriental color to the publicity surrounding our arrival. We were very much embarrassed but meekly granted this request. I had had to come to America to don, for the first time in my life, Haori (coat), Hakama (pleated skirt), Tabi (Japanese socks) and Geta (wooden clogs). I could hardly walk with them. It was quite effective enough to attract the pressmen's interest ; such odd clothes are seldom seen even in Japan in these days.

In Los Angeles I was introduced to Mr. Great Togo. He was a Nisei and noted prowrestler, a man of thickest physique, " like a beer barrel with two big legs under it," a foreign newspaper once described him.

He was an easygoing fellow with gentle eyes which contrasted with his otherwise fierce appearance. He starred as a villain in the ring. With his 21-inch neck, his huge head and long beard, he was an ominous-looking character. He customarily wore bright shining Mongolian clothes and put on Takageta (tall wooden clogs) whenever he appeared in the ring. Then he sprinkled salt with his hand over the ring, chanting a mysterious incantation and smiled to the spectators, show-

Near the Burlington bridge along the Mississippi. from right . Great Togo, Ko Togo and "Mas. Togo" Oyama.

A snap taken along the banks of the Mississippi. (from the right) Great Togo and "Mas. Togo" Oyama with interpreter Hata.

ing his teeth. He reminded me of Ghengis Khan, hero of the plains of Mongolia who reigned over China.

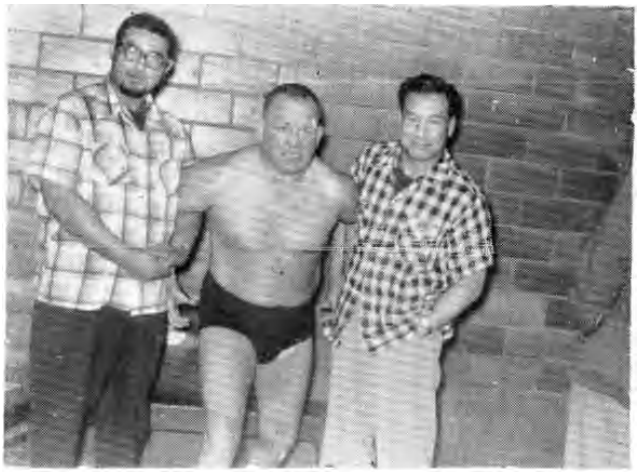
Great Togo lives in the southwestern district of Los Angeles, and he is not a pro-wrestler by trade, but a highly successful business man. He owns a big ranch near Denver, Colorado, and operates eight apartment houses in California. He works as a pro-wrestler not out of financial need, but because he just loves the color and spectacle of this sport. I owe him much of the great popularity I was able to win in various places in America. Mr. Great Togo treated us as sworn brothers. He gave me the name of 'Mass Togo' and Mr. Endo `Ko Togo' as ring-titles. With these nicknames and in the odd costumes of Haori, Hakama and Geta we took part in many exhibitions.

From Los Angeles our itinerary took us to Chicago where we arrived slightly after daybreak one morning. On looking down at the ground from the plane I was astonished. " Snow !" It was warm spring in Los Angeles. and here in Chicago the whole city was covered with snow. I was impressed by the vastness of America as compared with the narrowness of Japan. Though it was April, it was like winter in Chicago and we trembled without protective clothes.

Soon we were conducted into the Sheridan Plaza to a room on the twelfth floor, where we attempted to rest and relax. Shortly our manager and interpreter, Mr. Hata, called

At Minneapolis with Mr. Muchi, pro-wrestler.

At Charlotte, North Carolina, with Mr. George Baker.



At the exhibition stadium in Chicago.

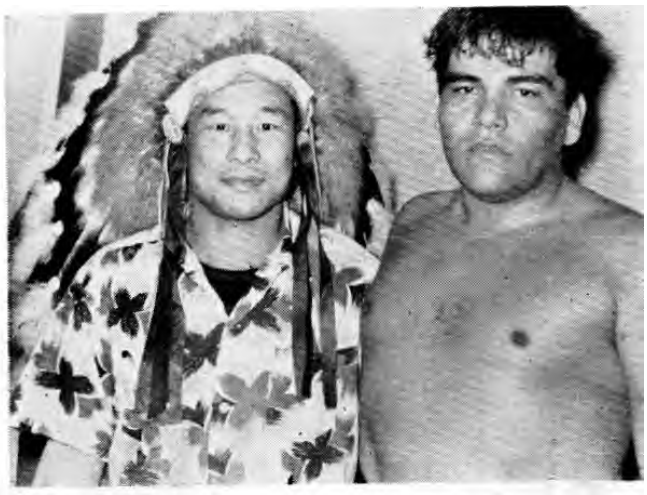
With a leading promotor of pro-wrestling in North Carolina.

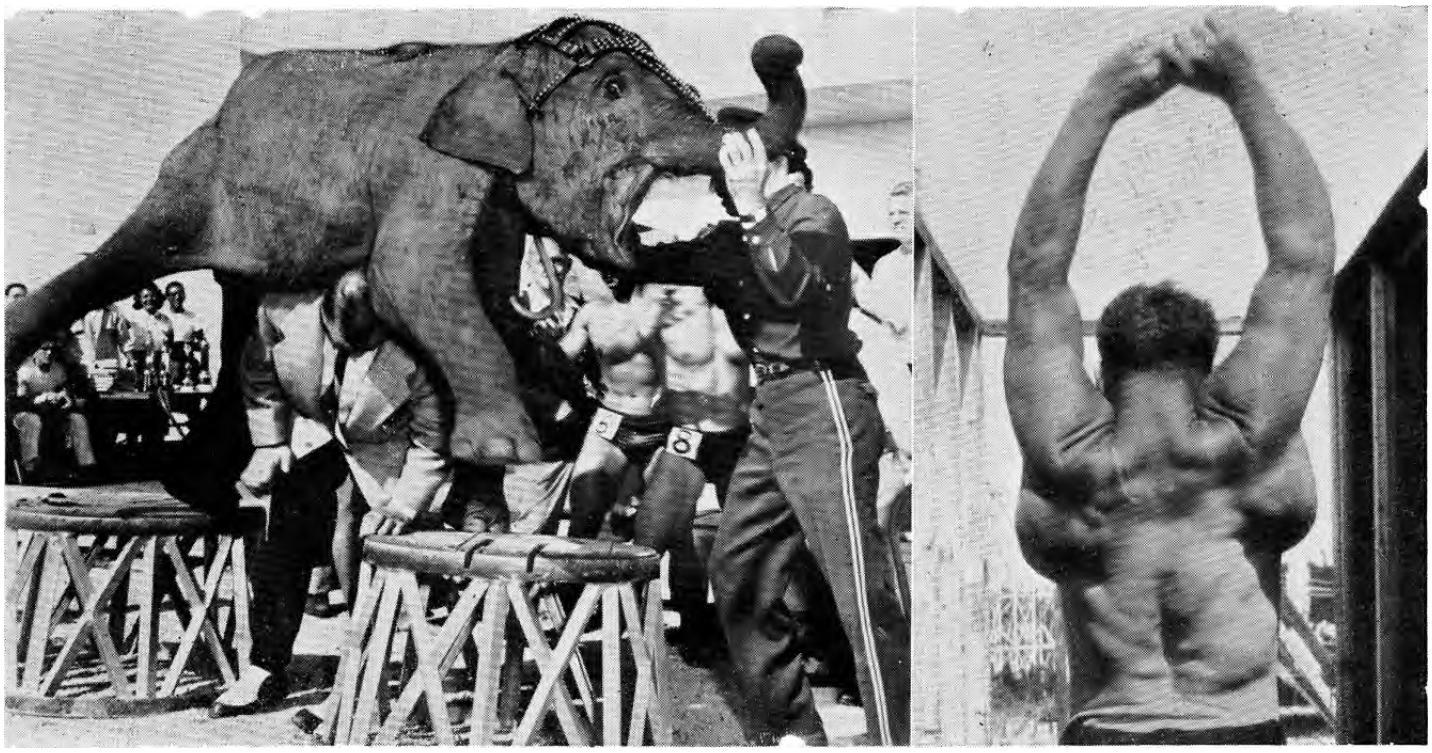
on us and asked us to appear in an exhibition to be held that night at 8 o'clock. I had caught a cold, and as I was not used to eating foreign food and had had a long-distance flight, I was out of condition. I hesitated but the contract must be kept. ` All right, I'll appear." I nodded an assent.

The wrestling hall in Chicago was a brilliant one with a capacity of 30,000 spectators. I was frightened at such overwhelming size and numbers. Unlike Japan, there were a great number of female fans in the hall. I approached the ring slowly and seriously. First I showed some forms of Karate to the spectators under the introduction of the announcer. Soon, the spectators began uttering cat calls and boos. I did not understand what they meant at first. I thought they must be rejoicing at seeing my Karate forms, and so I kept on with the demonstration. Then more sounds of " Boo " were heard. I felt their reaction as strange. Later I realized that they were not interested in such `dancing' and wanted to have it stopped. I felt dejected, and yet vexed and provoked. But when the announcement was made for the `Tameshiwari' (cracking bricks with the bare hand), the hall became quiet. The spectators' eyes concentrated on my hand with doubt and interest. Frankly speaking, I had no confidence because I was used to Japanese made bricks, but was not familiar with the hardness of stateside bricks ; moreover, as I have said, my physical condition was not good.

At Indianapolis with Indian wrestler.

At Indianapolis with an Indian chieftain.





Strongman Stanbow who in his youth could lift up an elephant weighing about 4,000 pounds, showing powerful back muscles.

But if I should fail, it would be doubtful whether our tour could proceed further. I contemplated and drew a deep breath. The next moment I yelled and struck down with my right `Shuto' with all my strength. The first stroke failed. I kept on with the second and third strokes with flashes of lightning. There occurred cheering and hand-clapping all at once. At last the brick was cracked in two. As they admired and cheered, I gained confidence in myself. I then broke a pile of six pieces of one-inch board with ` Seiken,' and crushed a stone without difficulty. It seemed that these Americans who had seen such a powerful demonstration of Karate for the first time, were at last giving admiring recognition to this martial art. Thus my first performance proved successful.

I must insert here that the most embarrassing matter throughout the tour was our inability to communicate. Both of us had received university educations and were trained to read English readers in school, but we have found it difficult to speak English practically. At a certain restaurant in Chicago we ordered some sandwiches, for example. Strange to say, the service girl brought us ice-cream instead of sandwiches. Ice-cream on this cold day ! We wanted to say, " You have served us the wrong food ; we want sandwiches," But we could not express ourselves satisfactorily. It could not be helped, so we ate the ice-cream and trembled with cold. There were some other customers near our table. They may, and the service girl too, have wondered to see the odd-dressed Orientals eating ice-cream on such a wintry day. Perspiring from embarrasment — and not the heat—we sneaked out of the restaurant. We repeated experiences 'like this while' we continued our tour of thirty two states, such as Iowa, Ohio, Minnesota, Mississipi, the Dakotas, Massachusetts, New York, Michigan, Virginia, North Carolina, South Carolina., Florida. With Chicago as the center of our operation we exhibited chiefly in the Midwest

At Richmond, Virginia, Mr. Stanbow and the author..

and South and in some parts of Canada.

In Minneapolis, when I came back to my dressing room after a Karate performance which had received loud applause, I found a visitor waiting for me. It was Mr. Jack Dempsey, the former world heavy-weight champion. He had already long turned to refereeing as a profession. I was glad to have this interview, for he apparently became very interested in the terrible striking power of Karate. He was accompanied by a fine boy of about ten years of age. I told him how I had toughened my fists and I had some thumb tacks pricked into my knuckles, Mr. Dempsey was much impressed and his youngster cried out in amazement.

I realized during my tour that pro-wrestling, boxing and Judo are no match for Karate. I discovered that my opponents had no preliminary knowledge of Karate at all. If they had known the art of Karate attack and defense, I might have been defeated since their arms and legs were usually much longer than mine. In Japan I was proud of my 17-inch biceps, but in America the wrestlers are mostly giants. I am 5 feet-7 inches tall and weigh 190 pounds only ; and yet I defeated them. This simply proves that Karate's powerful punch will strike down any opponent, usually with one blow. Karate also has the advantage of kicking which takes an opponent by surprise. So the wrestlers, unaccustomed to Karate, lost match after match.

If these American wrestlers would learn Karate, they would be sure to show effective power, because as in other competitions important to victory or defeat in Karate are physical strength and speed.

During my travel in America, I met many people whose accomplishments gave me much to dwell upon as I continue to study and to teach Karate. In Richmond I met Mr. Stanbow who has sometimes been called the world's strongest man. He was over sixty when I met him, but his splendid muscles still reminded me of the statue of Apollo. He told me of how he had built himself a reputation as the strongest man in the world. I was deeply touched by what he told me. His ambition, however limited, had something of the mystical Daruma element of concentration inherent to classical Chinese Kenpo. When he was young he made up his mind to lift a

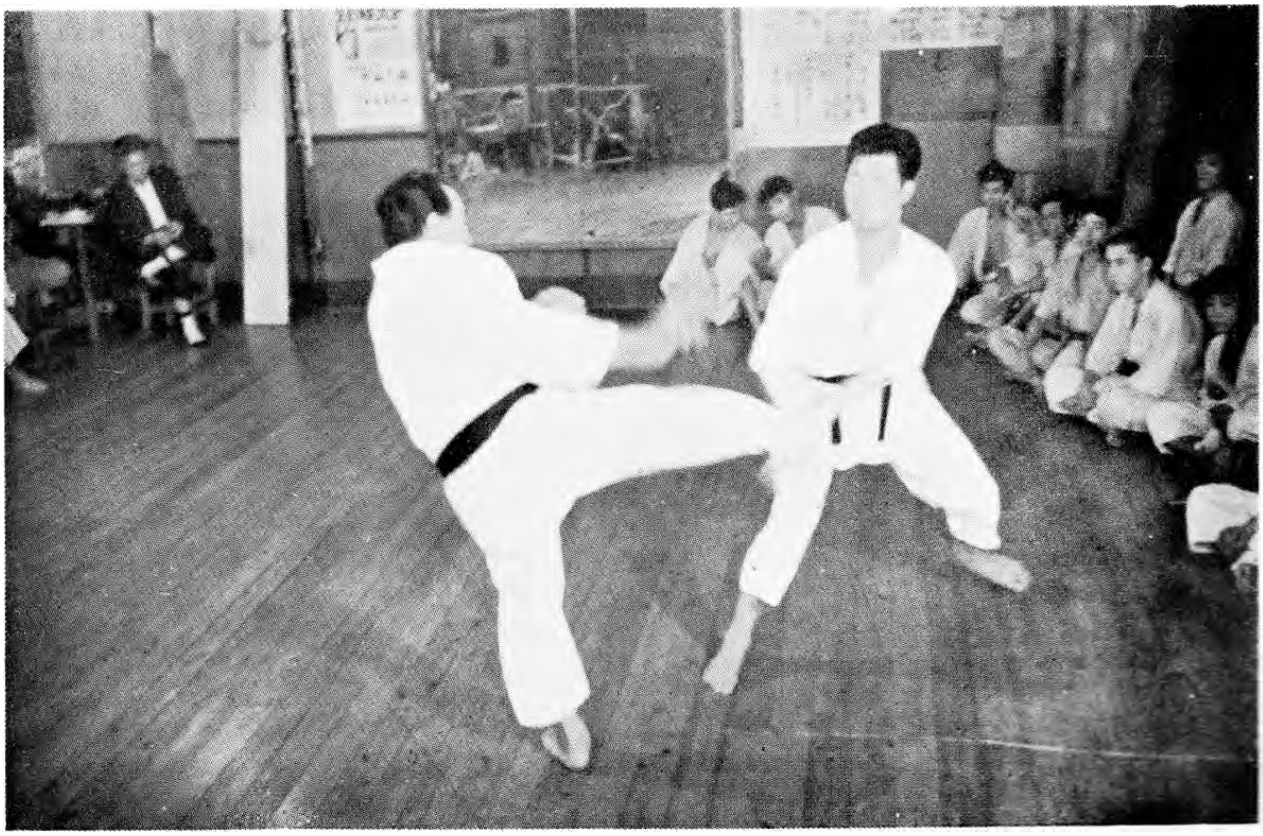
Brother, Great Togo.

grown elephant some day. First he tried to lift a newly-born elephant. As the animal. increased its weight his training naturally became harder day by day. With the growth of the elephant his muscles and physical strength had remarkably developed. Finally, one day he set an unprecedented world record by lifting an elephant weighing two tons. I was deeply impressed that most of the so-called supermen experience hard training beyond the imagination of the average layman. I felt keenly that training in Karate should have the same intensive concentration and that we should" continuously strive to achieve' superior power and skill.

My 30,000 mile tour in America was completed with few disappointments and amid much good-will from many encouraging friends. I had gained an impressive acknowledgement of the superiority of Karate. In the austere tradition of Daruma, I devote myself daily to Karate study and contemplation. I look forward to visiting America again in the hope that this " mind over body " sport may gain the international recognition it deserves.

After a Karate exhibition, Karate Master Oyama explains his technique to pressmen.

When Mr. Oyama established Kyokushin Kai in February 1957, he offered a fervent prayer at the Mitsumine Shrine with his pupils.



Jiyu-kumite

Modern Karate

Traditional Methods of Karate and How They Should Be Modernized

Traditional Training Methods and the Methods As They Should Be

This is a summary of my views on "Modern Karate " which I have pointed out in this book. Karate is not mysterious, not magic, but an art that can be acquired through practice. People in general, however, often associate men who practice Karate with something superhuman. This is primarily because the techniques used in Karate have been handed down from generation to generation in strict confidence. At the same time, for the past 300 years, the methods of training have followed an exact form and made very little progress.

I am convinced that training methods should be adopted commensurate with Karate which is, in itself, composed of scientific elements. Karate itself should be modernized as well. If the methods of training which have been passed down for 300 years continue unchanged, as has been the case to date, there is little hope for its gaining world-wide popularity. Karate will become less and less popular, and eventually become a mere " Japanese curiosity." In order for Karate to become popular throughout the world as Judo is, the question of modernization should be settled promptly.

In this book are shown several training methods for Karate. These are a step forward compared to the traditional training methods, however, they are not perfect. Compared to other martial arts which have more scientific training methods, many of the training exercises for Karate seem barbaric.

Unscientific Elements of Karate

First, there art¯only a few elements of Karate which may be used in ordinary self-defense. For example, there are no provisions for defense while lying, sitting, at a table, etc., although from a standing position we can ward off attacks from any direction with the postures and exercises presently in use. These deficiencies in the present form of Karate should be eliminated. Methods of defense should be worked out for every position since danger may come at any time from any direction.

Second, is the question of training by striking the Makiwara, or sheaved straw, with the hands. I believe this practice should be studied, as it leaves much to be desired. I have used this method to train my fists for 20 years, striking an average of 300 times every day. Previously I took great pride in the size and hardness of the callouses on my fists, and could beat them with a hammer without pain. It is a fact that, the thrust of my fists is immensely powerful. I followed such training methods because the " Masters of

Karate " had, in the past, trained themselves in this manner. Recently, however, I have come to believe this method is not the best, and actually proves to develop less strength than other methods. I believe that I would be a much stronger man today had I adopted more reasonable methods of training.

True, the practice of striking the Makiwara is valuable in strengthening wrists and fists ; however, I have found that training by striking something hard will retard the development of speed. I was moved to develop a new training method where instead of the Makiwara, a thick sponge is used. Training with the sponge will not only develop powerful wrists and strength, but speed will be increased as well. The same method may be used in kick training. Another way to increase speed is to thrust and strike with your fists at a hanging piece of paper. The worth of this method is shown by the following example.

I chose two pupils, and started one of them to training with the hanging sheet of paper. The other pupil trained with the Makiwara in the regular manner. One year afterwards, I compared them.

The pupil who trained with the Makiwara, indeed, looked more like a real Karate man, with his hardened fists. However, in the trial of breaking tile, stone and boards, the two were equal. Both of them successfully shattered the ten pieces of' tile, stone and boards of equal thickness. In my opinion, the pupil who trained by striking the paper was more agile in his body movements, and faster with his hands, surpassing his counterpart in every respect.

Among those who practice Karate, are those who consider themselves first-rate Karate men because they have calloused fists, developed by striking the Makiwara. They are proud of their hardened fists and venture to instruct others in Karate. I have found such men to my sorrow, particularly in America.

Foreigners who attempt to master Karate should understand the mental as well as the physical aspect of Karate.

Karate is an art. It is more than growing callouses on the fists and memorizing the postures. We must be able to put it to practical use as well. I want to emphasize that breaking or bending objects is not the real art of Karate. A Karate man should be a gentleman in every way and should be a friend to all.

Modern Karate, as I mentioned before, should combine scientifically the elements of strength and skill. The foregoing are only a part of what should be improved. There are many more training methods yet to be amended.

Karate contest methods should also be studied with an eye to improvements. Protective garments should be developed, as well as methods of determining the winner and loser of a contest on the spot. Karate, which by its nature precludes the decision of a contest, I believe, gives little opportunity for progress. The same can be said for all martial arts.

I would like to take an opportunity to set forth the need of developing protective garments, and ways of deciding the black and white, win and lose of a contest.

Briefly modern Karate should be based on scientific training methods transcending teaching differences. Again, a method for easily distinguishing a winner and loser and garments designed especially for Karate should be developed.

This is a picture of the Okuchichibu Range. We lived on Mt. Mitsumine, one of the Okuchichibus, for one month while completing this book.

Mt. Mitsumine is beautifully situated 150 km west of Tokyo 7000 feet above sea level. Covered with ageless cryptomeria, one can view below countless white clouds.

The Mitsumine Shrine, located in the middle of Mt. Mitsumine, was founded by Yamatotakeruno Mikoto (a son of the Emperor Keiko) about 2,000 years ago. Here Izanagi and Izanami, the first god and goddess prayed.

At the same place, 300 years ago. Minamoto Musashi (one of the outstanding swordmen in Japan), discovered Nitoryu one of the special forms of swordsmanship.

A memorial photo of a group at the Oyama Dojo taken in front of the Mitsumine Shrine.

Postscript

There are nearly fifty forms of Karate. However we have only covered the mentioned principal forms, for space did not permit detailing all of them.

We firmly believe that if you can completely master the forms mentioned in this book, then you can be properly called a Karate-Ka. We have intended this book to be practical. Certainly, the reading of one useful books is much better than reading many worthless ones. In the near future, if time permits, we shall issue another edition in which we shall give the rest of the forms.

Finally, we express our thanks to Mr. Merle Clarke, Mr. Andrew Nocquet, Mr. Richard Kim, and our pupils concerned for their cooperation.

Author : Masutatsu Oyama
Photograph : Rokuro Taneda

Address :
NIPPON KARATE-DO
KYOKUSHINKAI HONBU
1360, 3-chome Ikebukuro Toshima-ku Tokyo Japan
Tel. (96) 9686

空手道